

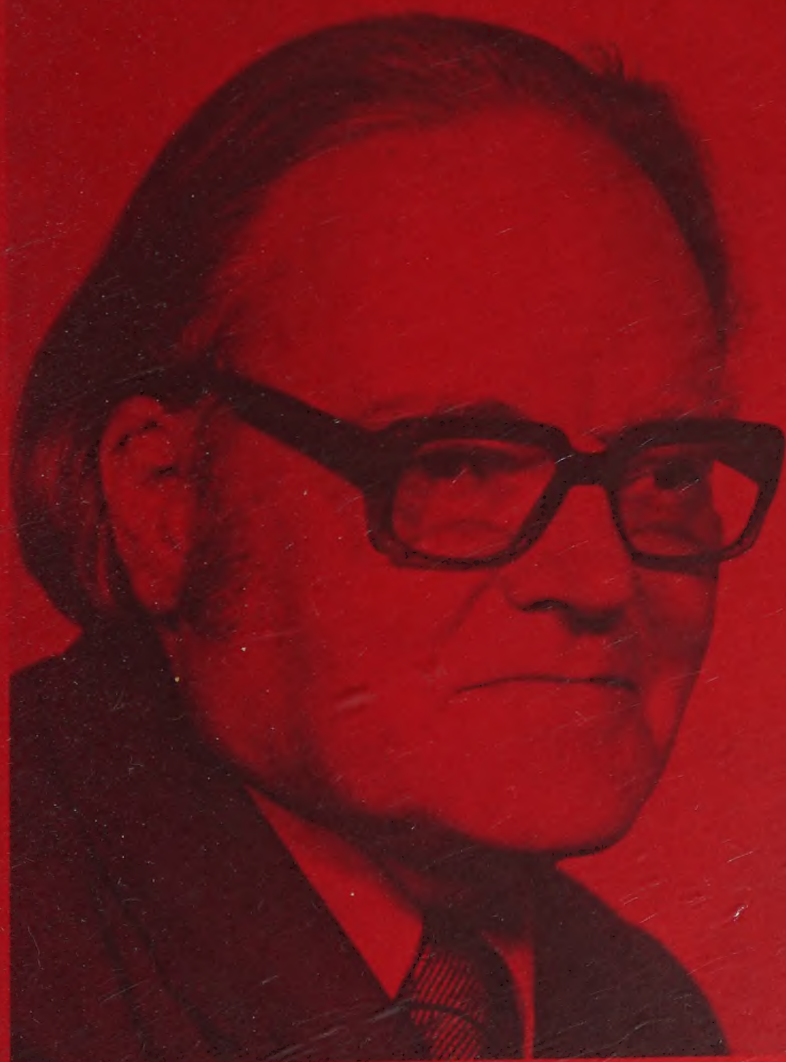


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The **HYMN**

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The HYMN

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ON THE COVER: Erik Routley, the English-speaking world's best known hymnologist, whose interview begins on page 198.

Editor's COLUMN

Easter music in October? Yes, *The Hymn* is inaugurating a new feature—reviews of hymn-based music—with reviews in this issue of Easter music based on hymn tunes. This feature, edited by Paul Westermeyer for the first year, will treat different categories of hymn-based music in each issue. Carl Schalk has ably reviewed a representative selection of Easter choral music beginning on page 249.

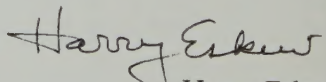
In the fall of 1980 the Advanced Studies in Hymnology class at New Orleans Baptist Theological Seminary compiled the Hymn Necrology which begins on page 233. A number of hymnals in current use in the USA and Canada were surveyed and recent hymn writers and composers born in 1915 or earlier were listed on cards. With this list the class consulted reference works and engaged in extensive correspondence, seeking to determine which hymnists were deceased and the date and place of their death. We hope that the results will assist our readers in updating their hymnals and hymnal companions. There are inevitably errors and omissions in such an undertaking. Your corrections and additions are welcome.

The Hymns International Conference at Oxford in August afforded an exceptional opportunity for fellowship with hymnologists and hymn writers of many nations, including other editors. One evening during the conference I was pri-

vileged to meet with Bernard Massey (editor of the *Bulletin* of the HSGBI) and Casper Honders (editor of the *I.A.H. Bulletin*) to discuss our respective publications. At Oxford we also learned of a new publication of interest to hymnologists; *News of Hymnody*, a British periodical to begin in January, edited by Robin A. Leaver (page 248). The Oxford meeting also afforded opportunity for interviews with Fred Pratt Green and John Wilson to be published next year in *The Hymn*.

Hymnologists and hymn writers need to laugh at themselves from time to time. While the debate on sexism in hymnody has raised our consciousness of problems in sexist language, it has at times seemed somewhat ludicrous. During the Oxford Conference as well-known British hymn writer provided copies of his spoof concerning sexism in hymns, "Turn back, you folks. . . ." (page 217). With his permission we are publishing it uncopyrighted.

In closing, let me mention the time and place of the special 60th Anniversary National Convocation of the Hymn Society of America: June 20-22, 1982 at Emory University, Atlanta, Georgia. Mark your calendar now and make your plans to attend.


Harry Eskew

President's

MESSAGE

This month I conclude the annotated listing of early HSA leaders—the people who shaped the society's initial program and established its credibility as a force in the "between the wars years" of American Hymnody, c. 1920-1940.

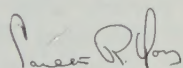
CAROLINE BIRD PARKER (1877-1959), was born in West Rupert, Vermont, and died in Washington, D. C. She came to New York with the original intention of studying music, but was diverted to editorial work related to church music. She joined the staff of the Century Company and soon became the head of the hymnbook department. In this capacity, she had already been most successful when she united efforts with Miss Perkins to found the Hymn Society. Her work with Dr. H. Augustine Smith produced in 1919 the *Hymnal for American Youth* of which more than a million copies were sold, and which provided a great number of "better hymns and better church music." A succession of interdenominational hymnbooks were edited with Miss Parker's assistance, continuing when the firm became D. Appleton-Century Company in 1933 and again when Fleming H. Revell acquired the entire hymnbook department of the former publishers. Miss Parker is remembered by early members of the Society as a charming and witty companion, and a most effective and understanding co-worker.

AUGUSTUS SHERWOOD NEWMAN (1848-1928), was born in New York City where he remained a lifelong resident. His musical education was acquired in Germany, but he

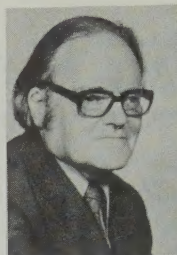
was not a professional musician. As with his friend, Carl Price, music was an avocation in a long and successful business life. As organist in the worship of the church and other music activities, he supported the movements for raising the standards of church music. One by-product of this interest was his collection of musical and hymnological books, more than 1,700 in number. In 1925 the collection was presented to the Hymn Society. It is now housed in Union Theological Seminary Library.

Mr. Newman served the Methodist Church as a distinguished layman; and as a member of the board of the New York City Missionary Society, when Dr. Frank Mason North was its executive.

CALVIN WEISS LAUFER (1874-1938), was born in Brodheadsville, Pennsylvania, and for many years was an executive of the Presbyterian Boards of Publication and of Christian Education, serving them both as an authority on music and hymnody. He was a versatile creator in this field: a composer of 150 tunes, of hymn texts, a lecturer and teacher of note, and the editor and co-editor of several hymnals. Three years after he helped found the Hymn Society, Dr. Laufer's office was moved to Philadelphia, and there he aided in the organization of "The Hymn Society of Philadelphia" which later became a chapter of the Hymn Society of America.


Carlton R. Young

An Interview with Erik Routley



*Erik Routley, a minister of the United Reformed Church of Great Britain, is Professor of Church Music and Director of Chapel at Westminster Choir College. A prolific author, he is the best known hymnologist in the English-speaking world. His updated history of hymn tunes, *The Music of Christian Hymns*, is to be published in 1982.*

(This is a conversation between the editor of *The Hymn* and Erik Routley on Thursday, February 26, 1981 at New Orleans Baptist Theological Seminary.)

The Hymn: Tell us first something of your background—where you're from and how you came to be interested in hymns.

Dr. Routley: I'd like to do that, but I want to do something else first. I'd like to go on record as saying that since the name Eskew appeared on Hymn Society note paper the Hymn Society has been something worth taking an interest in. I'm so very glad to be associated with you in the work of the Society. It means a lot to me what you're doing.

Well, there are more interesting people to talk to and about than myself, but if you want to know what my background is, I am—and how could anybody miss it—an Englishman, born 63 years ago in Brighton, which is on the south coast of England and is both an industrial and resort city. It's a little bit like Atlantic City and a little bit like Philadelphia. It was a nice place to live in. I am the only son of two now deceased Christian parents who used to be very much associated with the Congregational Church in Brighton. That church is still there. It happened that

that church had a very good musical tradition, very good at any rate by 1920 standards, an extremely conscientious organist whom I regard as being among the saints. He had been a professional organist for 59 years and suddenly decided he was going to stop because he was going off. He wasn't going to wait for 60 years. 59—that's the sort of man I can use. Well I got to associate church music with a rather agreeable environment because I used to go to church, not Sunday school, at the age of six or seven. I used to sit through those sermons. I don't think it left me scarred for life as people now say. (Children musn't be exposed to sermons, like pornography you know. You must keep children away from them.) But I got to know the hymns and they had a splendid organ, and it was always my ambition to play it. So I did. That, you see, started me out. Then I went to school, to a little what we call prep school, a private school, when I was eight. And they had another hymn book in use there. I simply noticed the difference. And I think that's what hymnology is—the difference between one culture and another. It

happened to be an Anglican school, you see. Then I went at 13 to another school in the same part of England, Lancing, which has a chapel the size of a cathedral, a magnificent place. And I met another hymnbook. I simply found that the hymn numbered 2 in the first book was 165 in the second and 450 in the third, and I said "Why?" That's how I got interested in hymns.

The Hymn: You went to Oxford and in your studies there you translated your interest in hymnody into a doctoral dissertation. Would you tell us how this happened?

Dr. Routley: It didn't quite happen like that. My studies there were in classics and theology. Well in classics I made a marvelous mess, but then the final examination came in June 1940 and anybody who didn't make a mess of final examinations in June 1940 wasn't human. What I actually did was write a rather long piece for two pianos which is going to get its first public performance next week, 41 years after it was written. I'm still rather fond of it. Well, I went into Mansfield College, our seminary, and read theology. And after leaving Mansfield I did a B. D. thesis while I was a minister. All you had to do was write a thesis. Later when I was teaching at Mansfield in the 50s I wrote the thesis that got me the doctorate, and it was indeed about the music of Christian hymnody.

The Hymn: For a number of years you were editor of the *Bulletin* of the Hymn Society of Great Britain and Ireland. Tell us how that got started.

Dr. Routley: Do you know that I was editor of that for more than a quarter

of a century! I've never held any other job down for 26 years, but that's how it was. As a hymnologist you must know the name of Canon G. W. Briggs. He was a very good friend to me in the early days. He used to say with some complacency that it was he who introduced me to the Hymn Society. Not true! I met Briggs in 1945 and I'd been a member of the Hymn Society since 1943. I answered an advertizement. I saw that there was a hymn society and I said, well it can't do any harm. The subscription was 2 shillings and 6 pence a year, i. e. 30¢. I thought I could afford that so I joined and got the bulletin. Well I went to a meeting and, dead true, Briggs did take me to my first Hymn Society conference. The editor of the *Bulletin* at that time was a wonderful person whom I'd never met but had long correspondence with, Miller Patrick, a delightful old Scotsman born in 1868. So he was towards 80. People thought he might go any time, and asked if I would be assistant editor. In 1946 I was assistant editor and used to write a good deal of the stuff. I had wonderful letters from old Miller Patrick. I wish I'd kept them. But I had a date to meet him in 1951 when I was going to Scotland, and a month before I got there he died. He had given up the editorship in 1948, and that's when I got it, until 1974. I did it very badly; the thing was full of misprints. I was always forgetting to bring the issue out. And a man called John Wilson wrote a rather acid letter saying if I couldn't read proofs he'd be glad to help. After John Wilson started reading proofs we got a respectable publication. He, of course, is one of the people for whom I have the greatest possible respect. A promoter of hymns—he won't let us call him a hymnologist, but that's his modes-

ty—he's done more for hymn singing in England than any other living person.*

The Hymn: What was the first book you wrote on hymnology and how did it come into being, along with your other books?

Dr. Routley: It was a bit of luck, quite undeserved. The first book I wrote was *I'll Praise My Maker*. That was written because I knew Bernard Manning, who had a great influence on us all at that time—he died in 1941—had been working on a book on Montgomery. I thought, well, let's find out about Montgomery. I wrote a chapter on him and thought I'd write chapters on some of these other characters. So I wrote these early amateurish chapters. That was the first book I worked on, published in 1951. But then I had a stroke of luck. There was a well known best selling book called *The Psalms in Human Life*. The publisher of that book got hold of an eminent hymn man, C. S. Phillips, and asked him to write a book called *Hymns in Human Life*. Now it happened that I met C. S. Phillips in 1948 when the Hymn Society met in Oxford, the same time I met Martin Shaw. Phillips and I got along very well; he was very acid and there were a lot of people he couldn't stand. For some reason he thought I was all right—probably too young to do any damage. Very soon after that he knew that he was fatally ill. Indeed, he died in 1949. But he advised the publisher that he couldn't write the book and that I ought to do it. The publisher wrote me and asked if I would. I answered that I'd love to try. So, I wrote *Hymns and Human Life*, and that came out in 1952. For quite a time that helped pay the bills. It was one of the few books I've written

which had anything like what you could call success. I then wrote one called *Hymns and the Faith* which John Murray, the publisher, didn't want to take. He didn't think it was quite their line, but he said he'd take it on a reduced royalty. And suddenly an American book club took it up. That was the first of many acts of friendship I've had from the Americans. I got an astronomical check for it, 600 pounds. I thought I really was in business. That was published by two successive American publishers. Those were the first two important books I wrote about hymnody.

The Hymn: Of all the books you've written on hymns which do you consider your best?

Dr. Routley: I hope the more recent, the better. I'd hate to think that I was getting worse. I do have *The Music of Christian Hymnody* re-written completely. I didn't open the 1957 edition while writing, I hope, the 1982 edition. That is the last main thing I want to say about them. I have also a short book for Prestige Publications, a 140-page thing, but I hope *The Music of Christian Hymns* represents the best thing I can do in this matter. I really ought to start writing about something else.

The Hymn: Would you tell us something about the hymn writers you've met and know personally?

Dr. Routley: The people who were the most looked up to when I was a young man were Albert Bayly and G. W. Briggs. Briggs (1875-1959) had a fine long life and was just about the one person who was writing with any kind of energy in the 30s in England. I respected him a great deal for his capacity to write simply and even-

gically. Albert Bayly, born 1901, was the corresponding person on the non-Anglican side. Nobody else was doing it. Bayly is still with us and still writing. He is a very modest and humble person who has an extraordinary gift for writing a good text and is as well recognized here as in my own country.

Then we come to those extraordinary characters you've been interviewing: Fred Kaan and Brian Wren and Fred Pratt Green.** Three more diverse and different people you couldn't possibly have. Pratt Green started writing, with the exception of two hymns, at 65 and he's now written 200. He is the only English Methodist hymn writer since Charles

other two when he really gets going. It's a privilege to know these people and to see them working with such energy and distinction.

And then there are people on the music side like Cyril Taylor, to whom I owe so much. He used to be a producer for the broadcasting corporation in England and I used to do scripts for him. He told me more about communication than I ever learned in college. Along with John Wilson he is the person having the most influence on parish hymn singing in England at the moment. Eric Thiman was, in his day, a man who brought the music of the Congregational Church out of commonplaceness and into professionalism. It's

He is the only Methodist hymn writer since Charles Wesley and has the most extraordinary way of keeping the standard up.

Wesley and has the most extraordinary way of keeping the standard up. He uses his talents economically. The man is a professional, a jewel. Then there's Fred Kaan with his violent, dissenting, abrasive style which, when it comes off, is terrifying and rings the bell. I think one of his best is "Lord as we rise to leave this shell of worship" which talks about the love we owe the modern city. But I'm very fond also of "We meet you, O Christ," a sort of dream-like poem that deliberately mixes all the metaphors about the tree. He's another dear friend and a kind of Congregational bishop over there in England. Brian Wren, ferocious and committed, makes us all feel very cheap and vulgar if we're not as interested in the Third World as he is. He has a poetic talent which is perhaps beyond the

marvelous to talk about these people, but a sign of old age!

Then, of course, I've met people over here who do the same thing, principally, Francis Bland Tucker. He has this extraordinary understated modesty, but is still writing beautifully for the Episcopals. And Lee Bristol, who had his own style and his own splendid panache, did an awful lot for other people. He was better at getting music out of others than himself, I think, but a great figure.

The Hymn: You have left your native England and have been in America since 1975. I'm sure you have some interesting observations on your experiences in America and how your perspective may be the same or different.

Dr. Routley: Fantastically different! I'm still learning more than I can teach. Of course, I'm a bad traveler and I've hardly ever been to Europe. I know less about Europe than most Americans do; a bit of Geneva on business, otherwise, I'm hopeless. No, America is my land of travel and it's been a wonderful experience to come here over a period of 25 years. I first came here in 1955 for a short visit and have been coming ever since, finally to live here. I'm always being surprised. I don't want this to sound wrong. Saying I've always been surprised in a pleasant sense implies I expected the worst. The English, you know, are an awful crowd. They tend to expect the worst of all other nations, and I was brought up to

more you can announce in your bulletin the more successful you are. This isn't just sour grapes. In England we haven't got those programs and couldn't afford them.

My dear and revered friend Bob Mitchell coined the expression for me that American religious culture was an inch deep and a mile wide. But it isn't, not now, because you find, sometimes in unexpected places, not only a commitment but a discernment, a critical faculty, that is, I think, extremely hopeful. So I really think that the next thing we're going to get is not a lusting after the contemporary but a new assessment of a treasury that's been built up over 4000 years including what's been built up over the last 25. People are going too

What I find is a professional standard in church music which is unlike anything you find in England, even in the cathedrals.

think of America as an unorganized, vulgar country. I was soon disabused of this ridiculous notion.

What I find is a professional standard in church music which is unlike anything you find in England, even in the cathedrals. There's a zest and enthusiasm and sacrificial stewardship of time on the part of church musicians which makes it possible for a place like Westminster Choir College to exist. We couldn't exist in England. This I admire and enjoy. But I'm finding, as the years go on, more of what I'm looking for, which is sensitiveness and a readiness not simply to be taken in by a success syndrome. I think it would be fair to say that in some parts of the states people have tended to think the bigger the congregation, the better the church; the

say now we can look at it a little more objectively than we were able to during the explosion of the last 25 years. So we're on the point of getting some really fine hymnals. I hope so.

The Hymn: We're familiar with how you participated in the compilation of the hymnal, *Congregational Praise*. I understand you're now working on another denominational hymnal. Would you tell us about this?

Dr. Routley: Well, I don't think it's breaking confidence to say a little about this. For *Congregational Praise*, when we had our first meeting, I was 27 years old and they made me secretary of the committee. I didn't have to make a lot of decisions but I did have to interpret a lot. I thought I would go

own to my grave without being able to edit a full-size hymnal. The only hymnal I personally edited without outside pressures was *Westminsterraise*, designed as a private venture, though people have been good enough to buy it for their own churches sometimes. But I thought this was a bus that I had missed. Then the Reformed Church in America very kindly asked if I would be consulting editor to a new hymnal they want to make which will be the first one they've had since 1920. They've been sharing the Presbyterian *Hymnbook*. Well it's been a splendid experience because I regard it as my chance to see if my ideas are, in fact, the ideas people will buy. We've got a committee and I'm contracted to

Catholic church music workshops. Would you comment on your involvement in some of the exciting things happening in the Roman Catholic congregational song?

Dr. Routley: The most exciting thing in my point of view is that we have any contact at all. It wasn't so many years ago that it would have been quite impossible. It's the most gracious thing that has come out of Vatican II that we can all talk to each other. There are still a few Catholics about who think you have to be one of them in order to be a Christian, but this isn't the normal view. The liturgical effects of Vatican II have liberated hymnody in the Catholic Church. We all thought, we Protes-

I've been fascinated by the response of Catholic congregations when I've been allowed to conduct hymn singing festivals for them.

interpret the decisions of that committee. They make the decisions and I interpret. There are many places where I can introduce the committee to things they didn't know, and I'm finding it interesting to see their reactions. I must not force my views on them, but I am allowed to give them information—to tell them the kind of thing people like Brian Wren have been writing. Fortunately, it's a small committee and a small church so we may be able to do the job quickly. A report is going in to the synod saying we're getting on with it. We're putting out a book of 20 hymns new to their congregations as a trial book. I'm having a grand time but must listen to what they want done and not be self-indulgent.

The Hymn: I've noted that you write regularly for the journal *Worship* and have appeared in a number of Roman

stants, here's their chance to avoid all the mistakes the Protestants made and invent a first-rate hymnody from the ground up. This is the last thing, it turned out, the Catholics wanted, at any rate in this country. But one mustn't be frivolous about that. The fact is that the Catholic Church in this country is very ethnic and it ministers to a much wider span of people than the Protestants do, including all the Hispanics. If the Catholics don't stick to OLD 100TH it's because that's a foreign language to some of their ethnic groups. However, it is obvious that in the Catholic Church there have been some operators. The chance for lively and genuinely inclusive taste had not been taken until *Worship II* came out, which was definitely a responsible gesture.

I've been fascinated by the response of Catholic congregations when I've been allowed to conduct hymn sing-

ing festivals for them. These are difficult because I know I'm facing people who are not used to singing in church. I go to Catholic churches sometimes and hear congregational singing which is horrendous. They're not used to singing; they were never consulted; they don't want to sing. And the singing becomes some solo voice screaming into a microphone and a Hammond organ with the tremulant on. But I treat them as I would anybody else. I give them Baker's "O praise ye the Lord" and what I call good straight hymnody. I was at one in Chicago last November. Richard Proulx was playing the organ and it was marvelous. The response was tremendous.

Dr. Routley: It's for others to comment on it, but I can tell you what I've tried to do. I never thought until I got the invitation that I would be allowed to teach church music. In fact, I hadn't taught on a campus for 11 years and knew that I was not an academic. It is a huge privilege to be working amongst our delightful and motivated and often extremely talented students. My job is two-fold. I teach in the church music program and direct chapel. My involvement as far as hymns go is that I run compulsory classes in hymnology at undergraduate and graduate levels. I always tell them that I am more interested in the people who sing the hymns than in the hymns themselves.

The fact that the Catholics want to know, that they're a little impatient with a continuous sort of folksy diet, is an encouraging sign.

The fact that the Catholics want to know, that they're a little impatient with a continuous sort of folksy diet, is an encouraging sign. If there are people who will inform them there are people who'll listen. You must steer past people who are making a huge success out of a single style and get hold of the people who have nothing to gain or lose, the ordinary congregations, and say, "Why not sing 'When I survey the wondrous cross'? It will do you good." I'm very much encouraged by the chance of some good work being done by the Catholics and privileged to be allowed to have a part in it.

The Hymn: Would you comment on your work at Westminster Choir College in both classroom teaching and directing chapel and how these involve hymns?

and that they will never do any good if they're only interested in hymns. They must be interested in people. We just go through church history and see how hymns fit into that. I could do that in my sleep.

Chapel is quite different because it is organic, moving all the time. In 1975 they didn't have any regular chapel worship. Discovering that there was some form of clergyman there, I asked my advice. They said they had 50 minutes on Tuesdays. My first advice was, don't fill it up. Have a 30-minute service and leave the student a 20-minute slot in the week when they can get a cup of coffee. (They're disgustingly busy.) We have developed this, and for three years it was like the employee of the students with a chapel committee, me as non-voting member, interpreting what they wanted and not directing

In 1978 I became director of chapel. I'm still working with the chapel committee, and most of the time I still interpret their wishes. They say, can we do this or that. I say, this is the best way to do it. They say, can't we let Gerre Hancock to play the organ sometime, and I say, right, we'll have no budget for that and get him. They say, can't we have more variety in the services, so I try for that.

But for hymns it's the most marvelous situation, because you can sing what you like. They're all musicians and all read. So we have the *Pilgrim Hymnal* and we use that about half the time. We have *Westminster Praise* which we use about a quarter of the time. And for the rest we scrib-

But for hymns it's the most marvelous situation, because you can sing what you like . . . there is no need to ever have a second-rate hymn.

ble it out on a sheet and they sing it. If one of them composes a tune I see it one week and we may sing it the next. They sight-read it. So there is no need to ever have a second-rate hymn. Indeed, when I'm running the service I can find any hymn we need from whatever book. It's an unfairly ideal situation.

But I never listen to people who say, "Ah, they're never going to get situations like this in their churches you know. They're going to be working in small churches with congregations who can't sing." People sometimes suggest that we should lower the standard. I say no. Otherwise they'll never get a chance of singing some of this stuff. You know Tallis' *THIRD MODE* which is not what you call an ordinary congregational tune. We sing this regularly to words by Isaac Watts and two or three students have told me it's their favorite tune.

There's also "Nature with open volume" to ELTHAM, a very athletic but musical tune. Somebody told me last week that it was his favorite hymn. They would have never heard it if we'd stuck to the *Pilgrim Hymnal*. So I'm quite ruthless about saying, "Come on up and look at the view even if you've got to go back down there and work with "How Great Thou Art" in your churches."

The Hymn: Would you talk to us about the role of the Hymn Society of America and other hymn societies both nationally and internationally in terms of today's hymnody?

Dr. Routley: I've always been against hymn societies! What I mean is, I've always been able to see the funny side of hymn societies which at their meetings are a bunch of people talking about their hobby. Now I think you've got to have societies to give people a chance to let off steam. You always get a few eccentrics. But of course the Hymn Society, like anything of its kind, provides a forum and gives leadership. I think it's right to encourage the writing of new hymns, though it's awfully difficult to get good ones in this age. People are so bad at English. But I think you're right to encourage it. Well, the sort of thing one reads in *The Hymn* is very often now the sort of thing you've got to read instead of quietly passing over it. I wouldn't try to be too inventive or clever, but where the Hymn Society can show a real critical cutting edge, upholding a standard

that's excellent without being unkind, pedantic, or snobbish. You are certainly getting people who have responsible things to say.

The Hymn: What about Third World Hymnody?

Dr. Routley: Well, I'm very bad on that because I've never been there. *Cantate Domino*, for which I was editorial consultant, taught me what I do know about it. But I'm a little heretical about the Third World, to be quite honest. I think I'm being told a lot about it by people who haven't been there either. So I'm skeptical about some of the attitudes I'm required to take. For instance, I'm sorry but I will not learn my theology

What I believe will be a huge problem for us is to discover just what Third World hymnody really is.

from the Third World. I will be affected by it but I will not scrap all the theology I have. I think that would be wasteful and disproportionate.

What I believe will be a huge problem for us is to discover just what Third World hymnody really is. In the old days it was a Chinese tune harmonized by Bliss Wiant. It would be a tune that had been through immigration formalities, that had citizenship and was harmonized in four parts. That perhaps is the only way to make some of these tunes intelligible. But we are now saying, these people ought to be let in talking their own language; that the Chinese tune ought to be pentatonic. We all know that tune in the Presbyterian book that goes "Praise our Father for this Sunday" (#75). I remember Father Gelineau pointing out to me when we were doing *Cantate Domino* that we've always been singing that wrong when we put a note in that isn't pentatonic. We must not too

much westernize native music of other countries. For *Cantate Domino* a lot of stuff was sent in, only part of which could be made intelligible at all. There are different ideas of notation and accent, and if you want to sing it in many languages, some of this music you can't use.

I am fascinated by the possibilities of music becoming at one level international. People have often said it's an international language. It's nothing of the sort. A Beethoven melody sounds like nonsense to someone from Thailand. But if there is a simple sacred music we can get together on, that would be fine. Of course there always was one music that was interracial; one equally

intelligible to North Africans, people in the Middle East, and to people in France. That was plainsong. It came from the synagogue into the church, from Asia into Europe. It was the nearest thing to international music and I'm sorry it's gone under a cloud in the Catholic church. I think the Third World has marvelous things to show us when it's being itself and doesn't have a political ax to grind. There are some good things of this kind in *Cantate Domino* and *Ecumenical Praise*. We are patronizing if we say "How clever of them to write this." We should say "You are saying something important which we could never have said because we don't talk that language." I look forward to it. We've only made a tiny start in *Cantate Domino*.

* An interview with John Wilson will appear in *The Hymn* in 1982.

** For interviews with Fred Kaan and Brian Wren see respectively the October 1980 and January and April 1981 issues of *The Hymn*. An interview with Fred Pratt Green will appear in 1982.

Hymns International, Oxford 1981

Approximately 170 persons gathered at St. Catherine's College, Oxford, August 24-29 for a Hymns International Conference involving three hymn societies: the Hymn Society of Great Britain and Ireland, the continentally-based International Fellowship for Research in Hymnology (IAH), and the Hymn Society of America. Some 19 countries were represented: the United States, Canada, Columbia, Great Britain, France, the Netherlands, Switzerland, Austria, Yugoslavia, the German Federal Republic, the German Democratic Republic, Hungary, Czechoslovakia, Poland, Denmark, Norway, Sweden, and Finland.

Not only was this the first time the three hymn societies have held a joint conference; it was also the first time the IAH has met in an English-speaking land. Since German is the predominant language of the IAH, German and English were the official languages of the conference. Papers and discussions in English were translated into German and vice versa.

The conference's opening session consisted of welcoming addresses by the elected leaders of the three societies: The Rev. Norman Goldhawk, Chairman of the HSGBI; Dr. Markus Jenny, President of the IAH; and Dr. Carlton R. Young, President of the HSA. Each chairman/president was asked to select a hymn to be sung representative of his society. Chairman Goldhawk, a Methodist minister, understandably chose Charles Wesley's "O for a thousand tongues to sing" (sung to the

tune RICHMOND). President Jenny selected "Den Herren will ich loben" (tune ST. THEODULPH) a recent hymn of Maria Luise Thurmair based on the Magnificat. President Young, recognizing the diversity of American hymnody, chose four hymns: "What wondrous love is this" (an early folk hymn), Walter Russell Bowie's "O holy city seen of John" (sung to the shape-note tune CONSOLATION), Jaroslav J. Vajda's "Now the silence" (sung to Carl E. Schalk's NOW), and Martin Franzman's "Weary of all trumpeting" (to Hugo Distler's tune TRUMPETS).

The general theme of the conference was "Influences upon English Hymnody." Four lectures contributed to this theme. John Wilson, Treasurer of the HSGBI, lectured on "English Hymnody: A Look at Some of the Sources," beginning with 16th-century metrical psalmody. Copies of original printings of hymns and tunes were provided. Some examples were sung by soprano Belinda Yates, and others were sung by the entire group. Canon Cyril Taylor, former Chairman of the HSGBI, prepared a lecture on "*Hymns Ancient and Modern—A Continuing Saga.*" In the absence of Canon Taylor, whose health did not permit him to attend, his paper was read by Alan Luff, Secretary of the HSGBI. Hymn examples from different editions of *Hymns Ancient and Modern* were sung to illustrate this lecture. The HSA contribution to the conference theme, presented by Dr. Portia Maultsby of Indiana University, was a lecture on "The Function and Performance of



Conference photos by Alan Walker

Hymns International Conference Participants

Hymnody, Spirituals, and Gospels in the Black Church." Her lecture was illustrated by taped performances from black traditions. The final conference lecture, presented by retired English Baptist minister Erik Sharpe, was on "The Explosive Years for Hymnody in Britain/1970-1980." His paper was illustrated by taped examples from the Westminster Abbey "Come and Sing" series, presented by Edward Jones of the HSGBI (who taped all the Oxford Conference sessions).*

Corporate worship was also an important part of the Oxford conference. In addition to morning prayers, two communion services were held: a Eucharist in the English Reformed tradition led by the Rev. Caryl Micklem, hymn writer and minister of the United Reformed Church. A Roman Catholic Mass using Gregorian chant was led by Dr. Philip Harnoncourt, Austrian Catho-

lic priest, university professor, and secretary-treasurer of the IAH. In both of these services Christians of all denominations were invited to receive communion. One worship period consisted mainly of music. This was the Act of Praise presenting hymns by a combined choir and soprano soloist Belinda Yates with congregation at Keble College Chapel led by organist John Oxlade and conductor Robert Gower. Commentary was provided before each hymn by Caryl Micklem. Twelve hymns were sung.:

1. Praise to the Lord, the Almighty
(LOBE DEN HERREN)
2. New Songs of celebration
render — Erik Routley's version of Psalm 98
(RENDEZ À DIEU)
3. When I survey the wondrous cross
(ROCKINGHAM)



Conference Participants from the Americas

4. Love divine, all loves excelling
(ARFON — folk melody found
in Wales and France)
5. How great the harvest is —
Percy Dearmer
(VRUECHTEN — Dutch
melody)
6. Come, thou Fount of every
blessing
(NETTLETON)
7. Let us break bread together
(Negro spiritual)
8. Glorious things of thee are
spoken
(ABBOT'S LEIGH)
9. Father, who in Jesus found
us — Fred Kaan, 1967
(QUEM PASTORES
LAUDAVERE)
10. For the fruits of his creation —
Fred Pratt Green, 1971
(EAST ACKLAM — Francis
Jackson, 1969)

11. There's a spirit in the air —
Brian A. Wren, 1969
(LAUDS — John Wilson, 1969)
12. Of the Father's love begotten
(DIVINUM MYSTERIUM)

Another experience of worship in which music was important was the sung Evensong in the Anglican tradition at Wadham College Chapel, led by the David Johnson Singers and Alan Luff, Precentor of Westminster Abbey. This same choir gave an evening lecture-recital of English Cathedral music from the 16th to the 20th centuries.

The latter part of the conference was largely devoted to working in smaller groups to discuss hymnic topics related to the overall theme, such as the history of English hymns on the European Continent, form and style in hymn texts and tunes, and problems in translating hymns. These



Conference Program Leaders, Left to right: Norman Golkhawk, John Wilson, Carlton R. Young, Markus Jenny, Erik Sharpe, Alan Luff, Robin A. Leaver, Caryl Mickeln, and Robert Gower.

discussions gave opportunity for sharing of information between the various language groups and cultures represented.

Books were an important feature of Hymns International. Each participant was presented a copy of *More Hymns for Today* (1980, a second supplement to *Hymns Ancient and Modern Revised*) and of *With One Voice* (1979, the English edition of the ecumenical *Australian Hymn Book*). Second-hand books of hymnological interest were offered for sale at the conference by Higham's Bookshops. The Blackwells Music Shop in Oxford had a display of books of interest to members of the conference. Oxford's renowned Bodleian Library provided an outstanding exhibition of English Hymn Books, (prepared by Robin A. Leaver),

including their copy of the first edition of the Bay Psalm Book (1640), the only known copy outside the USA.

The value of Hymns International was such that leaders of the three hymn societies decided that within four years the joint conference should be held again. The IAH will have its next alternate year conference in Hungary in 1983. After much discussion, the IAH decided to accept the invitation of the HSA to come to America in 1985 to continue the valuable interchange between English-language and Continental traditions of congregational song.

* Cassette tapes of any or all of the Hymns International sessions can be ordered from the Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501.

Hymns at Weddings

Cyril V. Taylor



Cyril V. Taylor is an Anglican clergyman, hymnologist, composer, and hymnal editor. He served in the religious broadcasting department of the BBC and participated in editing the BBC Hymn Book (1951), One Hundred Hymns for Today (1969), More Hymns for Today

(1980), and Broadcast Praise (1981). He also was Warden of the Royal School of Church Music, and before his retirement in 1975 was Canon and Precentor of Salisbury Cathedral. From 1975-80 he was Chairman of the Hymn Society of Great Britain and Ireland. His ABBOTS LEIGH is one of the most successful hymn tunes of this century.

You will wonder why you should be subjected to an article on this subject by a priest of the Church of England who has never worked outside his own country. It is your editor's fault. Throughout last year's Conference of our Hymn Society we had the great pleasure of his company, and on one occasion of his leading us in worship. But you know how it is when ministers get together—they pull out their diaries in no time, and Harry Eskew was no exception. Then and there he sized me up, and agreed later on to this subject. I pointed out that I could write from only a very limited background, and knew nothing of any part of yours, but he fully shared my hope that it might lead to discussion at your end.

I chose the subject for two reasons, the first personal. A young cousin had recently been discussing with me the hymns for her wedding, which she had asked me to take, and I admit that I had been depressed at some of the reasons we gave for them—worst of all, I thought, "her favorite hymn at school." I remember the time when, waiting to take a funeral at a Sussex church, I idly picked up the

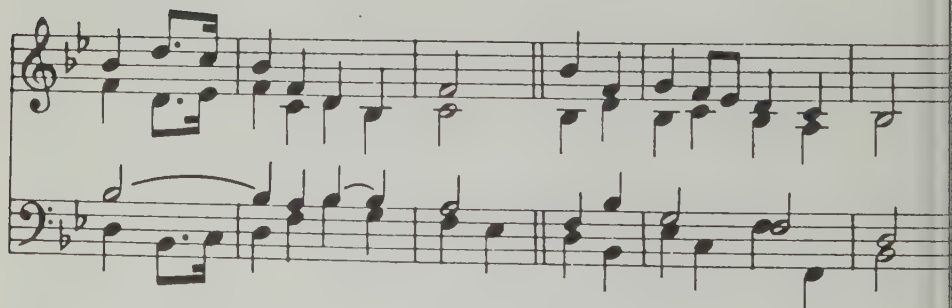
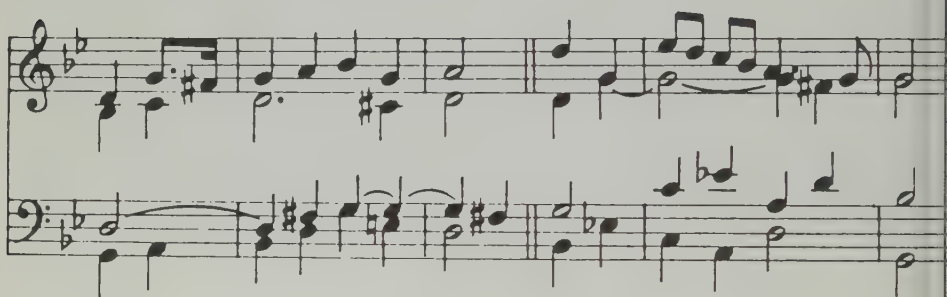
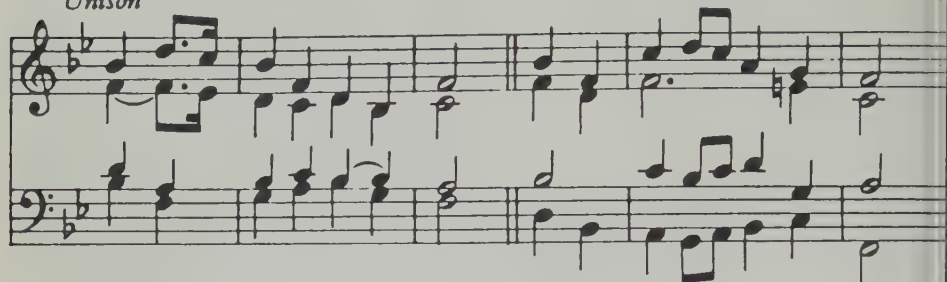
service sheet of a recent wedding in the same church, and was amazed to see that it had ended with "For all the saints." At once I had thought, her favorite hymn at school: and I expect most of her contemporaries will have it too. And here was the same extraordinary reason raising its head again.

But there is a much greater reason for raising this subject than personal invitation. The choosing of hymns is simply one example of the wider responsibility now handed the laity all over the church. A few years ago I studied a Roman Catholic booklet issued in this country and called *Preparing Your Marriage Service*. From start to finish it is addressed to the couple. They are even asked at one point how they would fancy an Old Testament Reading from (wait for it) the book of Tobit. (I thought of Father Ronald Knox's picture of the parish priest bringing a Bible for his Bishop, and unselfconsciously blowing the dust off it as he brought it into the room.) In the parish to which I have now retired, the vicar goes through the "new" and the "old" wedding service with every couple, and then they take a copy of each away so as to

117 England's Lane 7 7.7 7.7 7.

Adapted from an English melody
by Geoffrey Shaw (1879-1943)

Unison



Alternative Tune: *Heathlands* (A.M.R. 264; E.H. 395; S.P. 170)

make a choice. With us as radical a choice as this has not been possible till now, but of course every couple has always been free to choose the hymns.

I noticed that the Roman Catholic

booklet (it was dated 1974) made very little of the hymns, and did not mention any by name, but it did make the suggestion that "the kind of hymn which goes well during communion is one in which the people only have

At a Wedding

Crown with love, Lord, this glad day,
love to humble and delight,
love which until death will stay,
testing all life's depth and height;
such a love as took our part,
spendthrift in its generous art.

2

Lord, give joy on this glad day,
joy to face life's hurt and ill,
all that tests the wedded way,
forging union deeper still;
joy like his who, for our gain,
lightly weighed the cross and pain.

3

Crown with peace, Lord, this glad day,
peace the world may not invent,
nor misfortune strip away
from two hearts in you content,
knowing love will never cease
from that source who is our peace.

IAN M. FRASER (b. 1917)

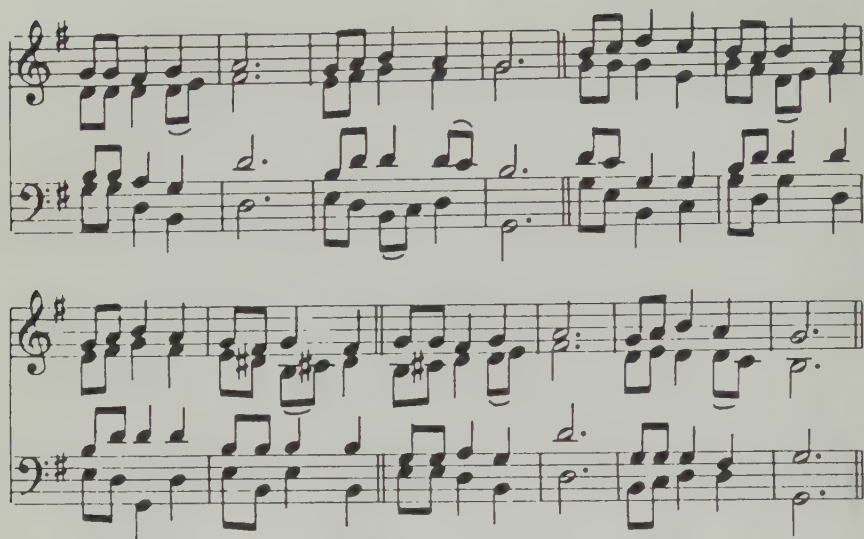
From *More Hymns for Today* (William Clowes & Sons, Ltd., 1980). Tune © Oxford University Press and text © Stainer & Bell Ltd. Used by permission.

to sing the refrain, while two or three singers do the stanzas." Of this pattern there are several examples, (see by Connolly and McAuley in the ecumenical *Australian Hymn Book*, 1977) two of which are most

suitable for a wedding. The Church of England and the British Free Churches have a much more full-blooded tradition of hymn singing, and this is reflected in their weddings, where hymns play an essential

Seelenbräutigam 5 5.8 8.5 5.

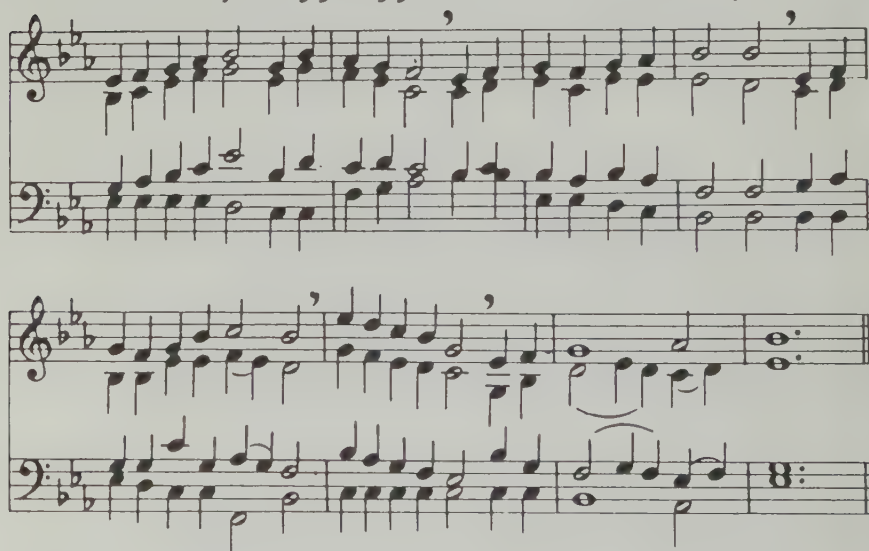
A. Drese (1620-1701)



SECOND TUNE

Westron Wynde 5 5.8 8.5 5.

William Llewellyn (b. 1925)



part. What follows is not a survey of present practice, but an asking of the question, what sort of guidance should we give to those who seek it, or at any rate are open to it?

It is really hard to put oneself in

their shoes, preoccupied as they are almost beyond endurance by all those multifarious "arrangements" which a wedding involves. And now to ask them to sit down quietly and think about-well anything: but *hymns*...

At a Wedding

Jesus, Lord, we pray,
be our guest today;
gospel story has recorded
how your glory was afforded
to a wedding day;
be our guest, we pray.

2

Lord of love and life,
blessing man and wife,
as they stand, their need confessing,
may your hand take theirs in blessing;
you will share their life;
bless this man and wife.

3

Lord of hope and faith,
faithful unto death,
let the ring serve as a token
of a love sincere, unbroken,
love more strong than death;
Lord of hope and faith.

BASIL E. BRIDGE (b. 1927)

From *More Hymns for Today* (William Clowes & Sons, Ltd., 1980). Second tune and text 'Oxford University Press. Used by permission.

And though they may have sung many in their lives, or few, or none at all, they are not likely even to have *chosen* one before. There are the hymns you always get at weddings: won't they do? That is where things

will often start, and it may not prove possible to get beyond the conventional trio (in our terms over here) of "Lead us, heavenly Father," "The Lord's my shepherd," and "Love divine." But suppose it is, what are

the choices? Nobody is going to browbeat a couple into something that will be a "flop." This rules out words with strange meters, however appropriate, which will go only to strange tunes. It is the tunes which have to be safe. They hold us in the hollow of their hand; this means that with a list of appropriate texts we are bound to keep a list of familiar tunes to which they can suitably be sung. This raises the question of hymns especially written for weddings (and I am aware of what your Hymn Society has done to fill the gap here as for so many other areas of life). I confess that in the ordinary way I am not attracted to such hymns. They seem to me to be either "laboriously relevant," high-flown and self-conscious, over-sermonic, or pedestrian with detail, and I would rather go for something with a wider sweep, which can easily be applied to the occasion.

I will, however, take the risk of contradicting what I have just said to the extent of asking for the reproduction of two such specially written hymns. The first is by a minister of the Church of Scotland, first published in 1969. The tune dates from 1919, and with us has become an old favorite through much use in schools to "For the beauty of the earth."

Why am I so enthusiastic about this? Because it stands out a mile as honest and true. Because of its joy, because of its clarity of its threefold pattern, linking the love, joy, and peace of the married way with the life of Christ—an excellent basis, incidentally, for the sermon.

Joy is one of the very first qualities which send a hymn straight to the heart, and another is tenderness. Is that not the especial power, for instance, of "Jesus, good above all other"

and of "Lord of all hopefulness"? But would you put into that same class "Dear Lord and Father" to Hubert Parry's REPION? I doubt it. It seems to me that something enervating has entered in there, which is entirely absent from the other two. I think, though, that you can include in that category a recent example, written by the Rev. Basil Bridge, a minister of the United Reform Church serving at present in Stamford, Lincolnshire. The first tune is meant for congregations, among which it is already well known: the second, by the Director of Music at Charterhouse School, is for choirs (being at present little known to be sung, perhaps, while the marriage registers are signed).

To balance this gentle note, something great and glorious is called for and this is what the praise of God supplies, in any number of noble and familiar examples. Such a hymn rightly begins the service, as setting everyone's thoughts in the right direction: what is about to take place will be done "in the Lord"—in his presence, in his strength, within his providence, under his guidance. That is the first note to be struck. And if there is room for two more hymns, I believe the two other most important notes are the asking for the Spirit, and the dedication to God of what lies ahead. It is not difficult for a couple, however preoccupied, to appreciate these three emphases—praises, invocation, dwelling, dedication.

I hope that as a result of what I have written there will be correspondence in these pages about wedding hymns which have been found to be welcome and "just right," and (equally valuable) about some which failed to pass the test, though chosen with the best intentions.

Turn Back, You Folks . . .

How can we sing the praise of Him
Who is no longer He?
With bated breath we wait to know
The sex of Deity.

Our Father is our Mother now,
And Cousin, too, no doubt:
Must worship wait for hymnodists
To get things sorted out?

O rise not up, you men of God!
The Church must learn to wait
Till Brotherhood is sisterised,
And Mankind out-of-date.

O may the You-know-who forgive
Our stunned ambivalence,
And in our sexist anguishings
Preserve our common-sense!

F. Prater Gent (1981)

Suggested tunes, if you can make them fit:

HOMINUM AMATOR — *English Hymnal* 276

LADYWELL — not in *English Hymnal* (shame!)

Hymnody's Hub and Spokes

Paul Westermeyer



Paul Westermeyer is Professor of Music and Music Department Chairman, Elmhurst (Illinois) College and Choirmaster, Grace Lutheran Church, Villa Park, Illinois. He is a graduate of Elmhurst College (B.A.), Lancaster Theological Seminary (B.D.), Union Theological Seminary (S.M.M.), and the

University of Chicago (M.A., Ph.D.). His most recent article in *The Hymn* was "German Reformed Hymnody in the United States" (April & July 1980).

The following remarks¹ raise issues about hymnody, especially in relation to three topics: teaching, faith, and ethics. They do not represent a finished set of conclusions, but are conceived rather as ideas that might stimulate further thoughts. They could be viewed as an assorted selection of random musings. I have not aimed at completeness or careful sequential ordering.

Teaching, faith, and ethics need to be viewed in perspective. None of them is the central feature of Christian hymnody. They are spokes which radiate from a central hub. The hub of hymnody is the story of God's mighty acts. That is, hymnody is the song of the Church, the ballad of believers and would-be believers. It does not first teach or lead to belief or compel ethical activity. First of all hymnody sings of what God has done. It is the corporate remembering of God's mighty acts by the body of Christ.

Take the Psalms. When they "praise the Lord" there is always a reason: "for his mighty deeds" (Psalm 150), for the "marvelous things he has done," for "remembering his steadfast love and faithfulness" (Psalm 98). Moses' song in Exodus 15 praises God by recounting Israel's deliverance from Egypt.

Think of the canticles in Luke 2. "My soul magnifies the Lord," says Mary. Why? "For he...has done great things,...shown strength with his arm,...scattered the proud,...put down the mighty,...exalted those of low degree,...helped his servant Israel" as he promised Abraham. Or look at hymns from virtually every period of church history. Ambrose's (340-397) "Savior of the nations come" (LBW, 28) recalls Christ's coming and birth. Prudentius' (530-609) "The royal banners" (LBW, 124) remembers the cross. In "All glory, laud, and honor" (LBW, 108) Theodulph of Orleans (c. 760-821) focuses on Christ's entrance into Jerusalem before the Passion. Wipo's (d.c. 1050) sequence, "Victimae paschali" (LBW, 157) recounts the Easter narrative. "Veni Creator Spiritus" (ninth century?, LBW, 472) celebrates the activity of the Holy Spirit. Francis of Assisi (1182-1226) drives the tale back to God's creation in "All creatures of our God and King" (LBW, 527). Luther's (1483-1546) "A mighty Fortress" recalls God's victory over sin and death. Paul Gerhardt (1607-1676) moves the story to its reverberation in the inner recesses of the self in "O sacred head" (LBW, 177). Isaac Watts (1676-1748) and Charles Wesley (1707-1788) tend

do the same thing in hymns like "Alas! and did my Savior bleed" (LBW, 98) and "Forth in thy name, O Lord, I go" (LBW, 505). Gospel hymnody of the late 19th century becomes even more personal, but even there God's mighty acts in Christ still stand behind "my story" (see, for example, Fanny Crosby's [1820-1915] "Blessed Assurance"). Contemporary hymn writers have blended in the ethical and ecological concerns of our period, but the same story is still there. Think, for instance of Martin Franzmann's (1907-1976) "O God, O Lord" (LBW, 396) or F. Pratt Green's (b. 1903) "When in our music God is glorified" (LBW, 555).

I've already given too many examples, but they could be easily multiplied. I hope they make the point that hymnody is the story of what God has done. If you lay out the hymns of virtually any hymnbook in a sequential narrative you'll discover that the whole story is there: from creation to the call of Abraham to Israel's deliverance from Egypt to the Old Testament prophets and kings to the central birth, life, death, resurrection, and ascension of Christ to Pentecost and the flowing forth into history of Christ's body the Church to the song of the individual when the "great story" becomes "my story" to the last things. It's all there in the hymnic core of the Church. In our hymnody we remember who we are. We sing our story. The three points we are now to consider radiate from this central hub.

1. Teaching

If it really does include everything I just said it does, hymnody obviously had a didactic function. The whole corpus of the faith is there. As we sing we explore parts of the story we may not have considered, we make new

inferences, ideas are pieced together in new ways, new relationships become apparent. This all involves learning, and hymnody therefore in some sense teaches.

You will note, however, that hymnody only teaches in a secondary and implicit way. Hymnody is not explicitly didactic. The teaching function of the Church is fulfilled by its educational or catechetical arm. That's what catechisms and textbooks and educational materials and lectures and discussions are about. Hymnody can, of course, be used in the educational process, like anything else. But if you try to make hymnody explicitly didactic you fail. Let me illustrate and then indicate why didactic hymnody will not work.

Sunday School hymnbooks have often tried to use hymnody as a teaching tool. One such attempt occurred in Reading, Pennsylvania, in 1829. In that year the Lutheran and Reformed churches of Reading published *A selection of Hymns, Designed for the Use of the Lutheran and German Reformed Sunday School, of the Borough of Reading* (Reading: D. W. Hyde, 1829). The first stanza of the first hymn in this book went like this.

Happy the child whose youngest years
Receive instruction well:
Who hates the sinner's path, and fears
The road that leads to hell.

You probably have never heard of that hymn, yet it is by a famous author who wrote very familiar hymns like "Joy to the world" (LBW, 39) and "Our God, our help in ages past" (LBW, 320)—Isaac Watts. It comes from his *Divine and Moral Songs for the Use of Children*, 1715. Watts' *Divine and Moral Songs*, the Reading hymnal, and similar publications all have comparatively short lives. So do all hymns that seek to be explicitly didactic. Why?

There are probably two reasons. First, hymns that set out to teach don't sing very well. Didactic psalms which were probably never intended for liturgical use—Psalm 1, for instance—illustrates this. We may memorize Psalm 1 to help us distinguish between the ways of the righteous and the wicked, but we are not so likely to sing it, except, of course, as part of an appointed Psalter cycle. Psalms 23 and 150, on the other hand, cry out to be sung.

Second, teaching is characteristically systematic. The teacher organizes points in headings and sub-headings and tries to explain the coherence of a host of seemingly unrelated details. The hymn writer also brings together seemingly unrelated details, but does it in a different way. He or she gathers many connections in the manner of a poet. Rhythm, meter, rhyme, nuance, tone, allegory, simile, alliteration, paradox, etc. are the medium of the poet's message. When the hymn is joined to music the "new dimension in the world of sound" gathers even more connections, generates even more insights. The truth of the poet's hymn is no less true than the truth of the teacher's lesson. But hymn and lesson get at the truth and interpret it in quite different ways.

That suggests how hymnody relates to teaching. Hymnody is the embodiment of the teaching at the sub- and supra-rational levels. Teaching is pre-eminently rational—or ought to be. Hymnody is liminal. It does not organize topics in a chart or outline; it gathers connections. Hymns teach only secondarily; primarily they sing. Or, to say the same thing a little differently, in hymnody theology becomes doxology.

2. Faith

Who sings hymns? The faithful and the would-be faithful. What do they sing? They sing of God's mighty acts—that is, they sing the faith of the people of God. The song is always laden with the ancient expectancy that, for the individual singer, the great story will become his or her story. Is hymnody then directly related to the begetting of faith?

That is a hard question. Let's come at it obliquely. Lutherans confess that God reveals Himself to us uniquely in two ways—through the Word and the Sacraments. We believe that if the preacher applies himself or herself to the esoteric words of scripture, God's Word itself will be spoken and will be broken open in our hearts by the Holy Spirit. Further, we believe that God both conceals and reveals Himself in bread and wine and that we receive Christ's very body and blood at the Lord's table. This means the benefits of Christ's birth, life, death, resurrection, and ascension—forgiveness, adoption, new life—are tangibly present to us. We who have been engrafted into the vine at baptism are sustained and nourished by Christ's body and blood. We who receive Christ's body become that body.

Our faith is begotten and sustained then by Word and Sacraments. Notice that we do not confess that our faith is begotten and sustained by Word, Sacraments, and hymnody. Curiously enough, however, it is also true that the words and music of hymnody are perhaps more highly regarded by Lutherans than by any other group of Christians. Luther never could get over the importance of words. The fact that music comes from the sphere of miraculous audible things, just like the Word itself, was for him a source of greater wonder.² Further, words

an be sung. That amazed him even more. And so Luther spoke of hymnody in two senses. It was the inevitable and explosive response of Christians to the Word. Yet simultaneously was an ongoing outpouring of that Word. The rhythmic Lutheran chorale and everything it has spawned issued from this context.

Luther has not been the only one to suggest that somehow God speaks to us in our hymn-singing. Augustine knew of this reality. (See the *Confessions*, X:33.) The people of Calvin's Geneva, with metrical psalters in their pockets, knew of it. Hymn-writers have noted it. William Cowper (1731-1800), the English Evangelical who collaborated with John Newton on *Olney Hymns*, began one of his hymns this way:

Sometimes a light surprises

The Christian while he sings;

It is the Lord who rises

With healing in his wings.

F. Pratt Green, the English Methodist pastor who has taken up hymn-writing since his retirement, understands a similar experience.

How oft, in making music, we have found

A new dimension in the world of sound,

As worship moved us to a more profound

Alleluia, alleluia, alleluia!

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How many Christians do you know who at one point or another in their lives attribute their faith to God's activity through the vehicle of hymns?

Is hymnody directly related then to the begetting of faith? Almost, but not quite. First, not quite. Hymnody is fundamentally the inevitable corporate vocal expression of those who believe. Implicitly and secondarily hymnody publishes the Word, but

that is not its central role. God knew what He was doing when He chose to address us in Word and Sacrament. Hymnody always has the danger of becoming overly subjective. If hymnody were one of the primary means of God's address to us, we might be tempted to think that warmth and immediacy or even sloppy sentimentality are necessary to certify the reality of God's presence. They're not. As Joseph Sittler says, that "twists the magnificence, scope and the objectivity of the Christian fact to the dimension of personal and largely temperamental endowments."³

But hymnody is *almost* directly related to the begetting of faith, and, if it's not the main course of Word and Sacrament, at least it's as close as a salad bar. For it is the corporate remembering of the people of God. The Word itself is imbedded in the story that is remembered. Small wonder then that hymnody has nourished spiritual lives and worked its way out from worship into periods of fellowship, meals, and private devotions. Sunday School children barely able to talk have cheerily sung hymns, and the aged have whispered hymns on their death beds. Hymns are not the means of grace, but they are powerful sources of sustenance which lead to and in some sense even proclaim the Word.

3. Ethics

Hymns have always, at the very least, suggested a style of living. Even a hymn that does not explicitly mention an ethical response implies one. Take "The royal banners" (LBW, 125) of Venantius Fortunatus (530-609), for example. That's a processional meditation on the cross. It never so much as hints at what we should do. But the singer cannot escape the implication that if God in Christ

poured out His life for us and "spoiled the spoiler of his prey," we ought to pour out our lives for others. Further, the devotional tone of the hymn suggests a devotional life style.

Some hymns have been explicit about our response. "Where charity and love prevail" (LBW, 126), a ninth century Latin hymn translated by Omer Westendorf, constrains us to "forgive each other's faults." Or Ambrose's "O Splendor of the Father's Light" (LBW, 271) asks God to "fashion love in us" and "drive envy from the envious."

You will note that the response these hymns suggest is a personal one. It relates to how one lives with the family, other members of the Church, and neighbors—all on a one to one basis. It is a difficult task, of course, to live in charity with one's fellows, but the mandate is clear. Since it's part of the story, hymnody has always expressed or implied that mandate.

A more complicated—and, for our generation, a more pressing—concern relates to social ethical issues. What about being Christ to the neighbor or seeing Christ in the neighbor's need or fighting the principalities and powers of the world by attacking the systemic societal sources of poverty and injustice? It can be argued that concerns of that sort are implicitly imbedded in the Church's song from the beginning, but they do not receive outward expression until the 18th century.

Philip Doddridge (1702-1751) apparently was the first to articulate societal ethical concerns in his hymnody.⁴ In a hymn based on Matthew 25:40, where Jesus says, "Inasmuch as you did it to one of the least of these my brethren, you did it to me," Doddridge addresses Jesus in the following lines.

But thou hast brethren here below,
the partners of thy grace,
and wilt confess their humble names
before thy Father's face.

In them thou may'st be clothed, and
fed,
and visited, and cheered,
and in their accents of distress
my Savior's voice is heard.

Thy face with rev'rence and with love
I in thy poor would see;
O let me rather beg my bread
than hold it back from thee.⁵

Since Doddridge a goodly supply of writers have followed his lead, giving rise to whole sections on "Society" in modern hymnals. The LBW has 28 hymns in its "Society" compartment (413-437), and all of them come from the 19th and 20th centuries. They include sentiments like these.

From lies of tongue and pen,
From all the easy speeches
That comfort cruel men,

Deliver us, good Lord!

Tie in a living tether
The prince and priest and thrall;
Bind all our lives together;
Smite us and save us all;

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O God of earth and altar

Gilbert K. Chesterton (1874-
1936)

LBW, 428

God of justice, save the people
From the clash of race and creed;
From the strife of class and faction,
Make our nation free indeed.

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estate of William Pierson Merrill

Not alone for mighty empire

William P. Merrill (1867-
1954)

LBW, 437

Save us from weak resignation
To the evils we deplore;
 God of grace and God of glory
 Harry E. Fosdick (1878-1969)
 LBW, 415

Then let the servant Church arise,
A caring Church that longs to be
A partner in Christ's sacrifice,
And clothed in Christ's humanity.
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 The Church of Christ, in ev'ry age
 F. Pratt Green (b. 1903)
 LBW, 433

Are ethical motifs of this sort the proper concern of hymnists and their hymns? Of course they are. The social ethical mandate is part of the story too, and it ought to find its place in our hymnody. It is not hymnody's central or only ingredient, but, like teaching and faith, ethical concerns—including societal ones—have an implicit and secondary relation to hymnody.

A word of caution is in order, however. Social ethical concerns sometimes turn into absolutistic crusades. Such crusades bring with them a danger, and hymnists dare not succumb to it. The danger is that in making an ethical commitment we delude ourselves into believing that we are the righteous while everybody

else out there is wicked, that we who fight for or against ERA—the temptation is equally present to left and right—have the whole truth. If we are going to include ethical imperative in our hymns, it must be clear that we who sing are in need of the imperatives as much as everyone else. The temptation to self-righteousness can produce pompous and misguided crusades and hymnody without ballast or perspective.

A self-righteous tone in hymns tends to bring with it abrasive language and attempts to shock the singer. Hymns cannot be abrasively prophetic because they endure beyond the moment when the prophet's word is in season. They cannot shock because repeated use renders the shock lifeless or silly.

Like spokes which radiate from a central hub hymnody teaches, preaches, and mandates an ethical response; at the center it voices the story of God's mighty acts. It sings. On the human side the story has a recurring plot: rebellion, repentance, and return.⁶ The song's narrative often becomes petition therefore, and petition often becomes doxology. Or, as Pratt Green express it,⁷

...may God give us faith to sing
always:

ALLELUIA, ALLELUIA, ALLELUIA!

Response to Paul Westermeyer's Paper

Hedda Durnbaugh

Hedda Durnbaugh is librarian at Bethany Theological Seminary and a member of the HSA Executive Committee.)

My response will be given from the viewpoint of the Anabaptist tradition. That is why, although I am in hearty agreement with the chief part of the paper, my views necessarily differ substantially on some points.

First, I hold that baptism and the Lord's Supper are not sacraments or means of grace but ordinances commanded by Christ to his disciples as outward signs of their covenant with him. Secondly, hymnody, in addition to all that it was

described to be in the paper, is the people's response to God and one of the ways of expressing and celebrating their common life in him.

It seemed to me that the paper suggested that hymnody is prescribed, rather static, and not hospitable to the prophetic.

As Christians we take our directions from the gospel. In the same measure as Christ embraced all of life, our hymnody must give expression to the totality of the church's life. Therefore our concern in hymnody cannot be limited to the great hymns of faith and praise, proclamation and thanksgiving—hymns that uplift and those that sustain—but also those that speak in more earth-bound terms to our human situation today.

Although the Word and the fundamental tenets of our Christian faith have not changed since the beginning, Christians have had to reexamine their values and code of conduct again and again. This has, of course, always been reflected in hymnody.

There seems to be a fear of

embracing and thereby committing ourselves to new hymns that are confrontive, prophetic, or too specifically concerned with social issues. I am reminded of the two kinds of prophets in the Bible—the professionals, whose utterances were aimed to reassure, and the men of God who could do no other than proclaim his message. If Christ had been a prophet himself there is no doubt to which kind he would have belonged. My concern is that we hear the prophets.

If we could discover a format that would allow us to be hospitable to the untested, the controversial, the prophetic, even the shocking—in short, to the ephemeral of hymnody, we would achieve a wonderful freedom to use, test, ignore, discard until that which is to be enduring will have crystallized.

Again—let us be guided by the teachings of the gospel and the life of Jesus. What would we have to say of ourselves if in our corporate life and worship we had no use for the untested, the truly new, and no ear for the shockingly prophetic?

Footnotes

1. This article was originally presented to the Chicago-Milwaukee Conference of the English Synod of the Association of Evangelical Lutheran Churches at their Shrove Tuesday Conference, March 3, 1981, at Ascension Lutheran Church in Riverside, Illinois. A panel then responded from a Roman Catholic, Lutheran, and Anabaptist point of view. The Anabaptist response by Hedda Durnbaugh is printed with this article. The paper itself is by a Lutheran for Lutherans and consciously took a Lutheran stance. The references to hymns are naturally from a Lutheran hymnal, the *Lutheran Book of Worship* (Minneapolis: Augsburg Publishing House, 1978), which is abbreviated
- LBW throughout.
2. See Oskar Söhngen, "Fundamental Considerations for a Theology of Music," *The Musical Heritage of the Church*, ed. Theodore Hoelty-Nickel, VI (St. Louis: Concordia Publishing House, 1963), 15f.
3. Joseph A. Sittler, *Grace Notes and Other Fragments* (Philadelphia: Fortress Press, 1981), p. 48.
4. So says Erik Routley, *A Panorama of Christian Hymnody* (Collegeville: The Liturgical Press, 1979), p. 22.
5. *Ibid.*, p. 24.
6. See Sittler, p. 69.
7. ©Oxford University Press, Used by permission

Managing the Congregation's Hymn Program

3. Administration—Timing and Communication

Dale E. Ramsey



Dale E. Ramsey is associate minister of the National Avenue Christian Church, Springfield, Missouri. This article concludes his three-part series which began in our April issue.

Alexander Pope, in his *Essay on Man* wrote, "For forms of government let fools contest; Whate'er is best administer'd is best." We may argue over the first point, but the second should be taken to heart. Whatever the plan, it will succeed or fail according to how well it is administered. Effective administration will help us realize all the potential of a given scheme, perhaps even rise above its limitations; but ineffective administration will shackle any project, regardless of its qualities, causing it to fall short of its potential.

That is one of the most difficult lessons church musicians and pastors have to learn. Most of us resist paper work, files, and record keeping. We think, "If only we can simply get on with it!" But, eventually one realizes that "getting on" means utilizing administrative skills.

It is helpful to understand that administration is not something one may or may not do. It is like weather—it exists! We may ignore it, do it poorly, or give it little credit, but it is there. Anytime one person involves another in a plan for the accomplishment of any task, administration is being performed. Since "church" means (among other things) persons being involved with other persons for the accomplishment

of many tasks, administration is indigenous.

Such an understanding does not relieve a person like myself from feeling burdened by administrative duties. Something inside me refuses to admit that pastoral and artistic concerns are not separate from administrative concerns; however, when my prejudices are properly contained, I notice that pastoral and artistic goals are much more easily met when administrative details are faithfully executed.

Administrative theory identifies six levels of activity in a thorough process. These are:

- 1) Identify the need
- 2) Establish objectives
- 3) Make a plan
- 4) Staff the plan
- 5) Work the plan
- 6) Evaluate

In the two previous articles, discussion centered in items one through three. Tools were presented to help determine the needs of a worship order and the limitations of the current hymn roster. Policies were examined to help set realistic objectives, and elements of planning were discussed which help manage the movement of a hymn roster from one stage to another. The following material will deal primarily with

items four and five, but before discussing them, a feature of this process needs to be mentioned.

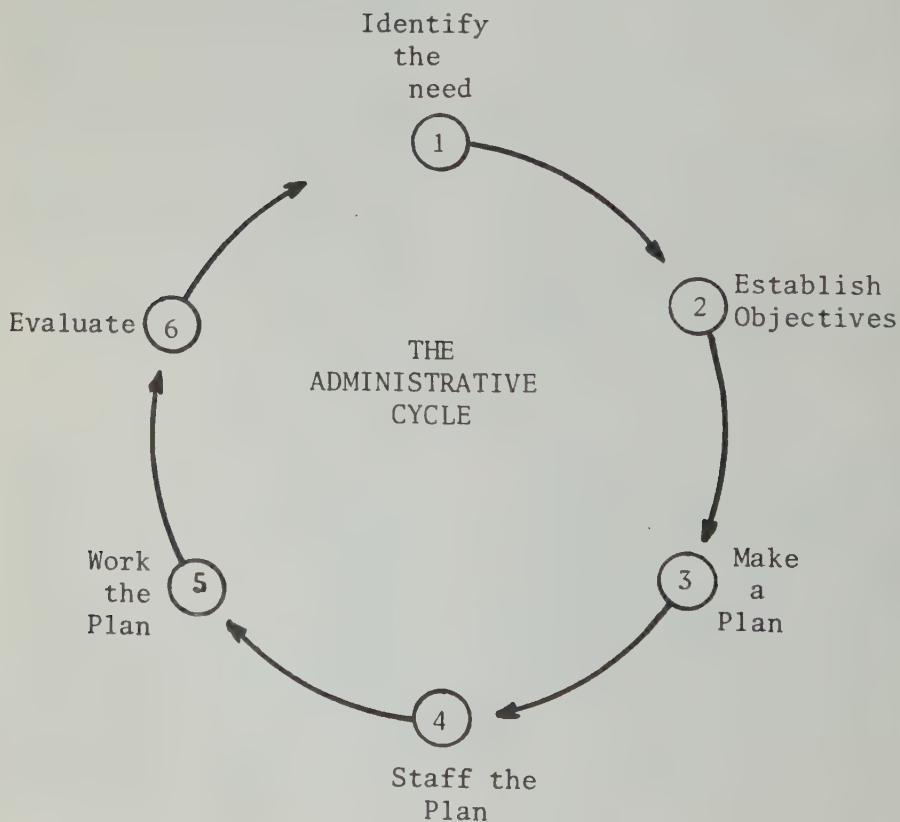
The management process is cyclical in nature. Once the process is set into motion, it leads naturally back into a repetition of the whole process. An evaluation which necessarily takes place at the end of the cycle should immediately lead to a discovery of new needs, which leads to the setting of new goals, a new plan, etc. The following figure gives a visual interpretation of this revolving nature.

Staffing a plan entails two kinds of management. First, one must see to it that all details of the plan are assigned to one of the several persons who will share responsibilities. Sec-

ondly, an attempt must be made to be certain each person in the team knows precisely what his or her assignment is. Nothing should be assumed. The smallest detail as well as the most obvious should be carefully communicated.

To meet both objectives, job descriptions may be developed for each member of the team. A sample description should demonstrate the point. The church organist will certainly be a member of the hymn management team. A job description of that person's role might include the following:

- I. The organist will prepare instrumental accompaniments to each hymn in worship.
 - (a) If an instrument or instru-



ments in addition to the organ are used, the organist will be responsible for securing that person or persons and will rehearse with them.

- (b) If a bell choir is used with a hymn, the organist will work in advance as early as possible with the bell choir director to prepare or select material and plan its use.
 - (c) If fees are involved with instrumentalists, the organist should gain permission for expenses from the minister of music.
- II. The organist will prepare instrumental intonations, alternate harmonizations, free accompaniments, and descants to hymns at his/her discretion.
- (a) Plans should be communicated at least one week in advance to choir directors involved in appropriate services to aid their preparation.
 - (b) Plans that require instructions in the worship bulletin must be communicated to the church office by Tuesday before the Sunday used.
 - (c) Choir directors will communicate to the organist any plans they have developed for descants, concertatos, or other approaches to hymn variation in which the organist will be involved.
- III. The organist will meet weekly with other music staff members to review plans for hymn development in coming weeks, and to participate in worship planning in general.

IV. The organist is encouraged to utilize choral preludes or other instrumental forms based upon hymns in the congregation's repertory, as preludes, offertory pieces, postludes and interludes.

- V. The organist will participate fully in developing plans for hymn festivals, carol services and other special events in which he/she will play.
- VI. The organist will be assigned a budget amount not to exceed \$100.00 each year for the purchasing of hymn accompaniments, choral preludes, or free compositions based upon hymns, which will remain the property of the church.

Careful thought is required to tailor job descriptions for each person on the team; however, the value of clear communication should be obvious. Job descriptions for each member of the team should be copied and given all members. Team members will certainly include the organist, all directors of vocal and bell choirs, the minister, secretaries responsible for worship bulletin printing, and the education director.

One individual on the team needs to be the central figure, the lead person, and all communications should flow to that person. The minister or director of music will likely assume that role. Too often, communications are directed to the secretary who prepares the worship bulletin. While the secretary must eventually receive all pertinent information, the total team needs to be aware of each other's plans before they are printed in a worship order. Weekly meetings are advisable for the music team and ministers to facilitate the widest possible communication of plans.

To encourage efficiency and thoroughness in these planning meetings, check lists can be designed. The gathering of information can then be done in the least amount of time and without fear of having forgotten something. More time can then be given to creative thinking and sharing. The Worship Planning Sheet is a sample which can be adapted to fit each situation.

Such a form can easily be used for advanced planning. Enough forms could be printed, giving each member of the planning group a set for a season or an entire year. Information such as the date, season of the year, lectionary lessons, preaching schedule, serving teams, can be added initially. Hymns and anthems can be added as they become available. As information accumulates, worship events will evolve over a length of time, rather than being put together at the last minute.

The evolution of a service, including hymn choices and treatments, is usually dependent upon the pastor's sermon topic and scripture selections. If a lectionary is used faithfully, the planning process is aided tremendously. If not, it becomes the vastly important task of the pastor to plan his homilies and scripture choices well in advance. Some ministers, unfortunately, seem not to be able to do this, which leaves all remaining members of the team in limbo. In that event, it will have to suffice to plan as best as one can around seasonal topics, while hoping for the best. If the pastor also selects the hymns, it may be gently suggested that he or she pass on that responsibility to those who must prepare children's choirs, accompaniments, descants or related musical materials.

A fine way to motivate a pastor to plan earlier is to consistently present

him or her with worship plans weeks in advance, placing upon the pastor the burden of making the sermon fit! Things may change after several weeks of that.

If in the unfortunate instance there are no weekly staff meetings, the Worship Planning Sheet can be circulated to each member of the team. A flow chart with the names of each member should be placed on the sheet. Each person receives the list, adds information, then passes it along to the next person on the list. The minister will eventually receive the completed form. This bureaucratic method is certainly to be avoided, but it assures a minimal level of communication when there are no staff meetings.

Other check lists are helpful when planning hymn festivals, carol services, recitals, sacred concerts, etc. All details for preparation are listed, a date for the completion of each task is decided, and a person is assigned every task. The third example is a sample of a check list for introducing a new hymn.

An important feature of planning with check lists is the establishing of completion dates for individual tasks. Dates are set to allow plenty of time for preparation. Care is taken to note which tasks must wait for the prior completion of an earlier assignment, and dates established accordingly. Planning of this kind is vital, especially if an attempt is being made to improve singing, to teach, and to involve more people in thinking about the value of hymns. Events that support these efforts must have adequate lead time. A lead time of ten weeks will leave open nearly all possibilities for creative planning. Each week less than ten will increasingly restrict plans.

Playing calendar "back-up" is

Preaching _____
 Worship Leader _____
 Elders _____
 Deacon Team No. _____
 Captain _____

Worship Theme _____
 Sermon Title _____
 Scripture Selection _____
 Special Emphases _____
 Notes _____

Date _____
 Season of Church Year _____
 Occasional Lessons _____

HYMNS

1. _____
 2. _____
 3. _____
 4. _____

CHORAL MUSIC

Anthem 1 _____
 Anthem 2 _____
 Service Music _____
 Prayer Responses _____
 Benediction Responses _____
 Other _____
 Solo/ensemble _____

INSTRUMENTAL MUSIC

Prelude _____
 Offertory _____
 Postlude _____
 Other _____

Notes



necessary administrative duty. This can be illustrated several ways.

Example: The children's choir sings on the second Sunday of the month. They rehearse on Tuesdays. Hymns sung in the service in which they participate are taught at rehearsals. One hymn is studied each rehearsal. Those hymns should be known, then, four weeks and five days in advance. An additional week's advance notice gives the director time to plan for the rehearsal.

Example: A new hymn is to be taught the congregation. The organist should know probably six weeks in advance, giving her or him time to locate organ music based on the tune of the new hymn, time to prepare that music, and a couple of Sundays to play the tune in organ settings before the congregation sings it. The choir director should also know in advance to prepare the choir, perhaps using the tune or words as service music before the congregation sings it.

Example: A creative choir director may wish to schedule a concertato, a choral harmonization of a stanza, or a descant with a hymn. He or she would need to plan at least five weeks ahead to prepare the choir. If music has to be ordered, a minimum of four additional weeks should be allowed.

Administrators, which include us all, use many other abilities that could be mentioned. Most of them can be generalized under the headings of communications and timing.

Communicating clearly and efficiently among staff members needs to be matched by effective communication with the church as a whole. Pastors will communicate much by their attitude and conduct in worship. I once worked with a minister who never sang the hymns, but surveyed the congregation trying to notice who was missing and to spot visitors. Such

an example communicates clearly, and the congregation will soon reflect the same attitude toward singing. In like fashion, a pastor can be a great aid or a great detriment to singing by the way a hymn is verbally announced. Admonitions to "join heartily" lead people to believe that the principal purpose in hymn singing is to flex one's lungs and to make a great noise. Carefully worded hymn announcements that speak of the text about to be sung will draw people's attention to a proper level. One should stress meaning, not mechanics. An attitude is projected when a pastor spontaneously eliminates a stanza or two of a hymn as if he or she were in a hurry to get through singing so to get on with more important matters. These practices reveal a pastor's feelings about hymns more than what is said.

Church musicians project their attitudes towards hymns, too. A choir director who trains choristers to sing hymns with attention to the text and with musical sensitivity will broadcast a positive attitude. An ill-prepared organist will contribute significantly to apathy. Anywhere hymns are being used—in church school, children's choirs, youth groups—an opportunity exists for instilling healthy attitudes toward them. It is so important for all leadership to realize the impact they have upon a worshipping people.

Good timing is also essential. In addition to planning plenty of lead time, administrators should sense when it is good to do certain things and when it is best to avoid them. It would be a disaster in our congregation to teach a new hymn on the Sunday after Christmas, which is typically the least attended service of the year. One may be wise not to use a brass choir and hymn descants on the

CHECK-LIST -- NEW HYMN INTRODUCTION

Check-list completed (date) 10/4/81

First Line Title Creator of the Stars of Night Date Introduced 12/13/81

Source Hymnbook for Christian Wor. Page Number 104

Copyrighted? (X)yes; ()no Permission Request made dna

Permission: address dna

Tune Puer Nobis Nascitur Same as hymnbook (X)yes; ()no.

Meter L.M. Source same Page No. 104

Tune Status: ()very familiar; ()fairly familiar; (X)new

LEAD PERSON Jack Daniels

<u>TASK</u>	<u>ASSIGNMENT</u>	<u>COMPLETION DATE</u>
Story in parish newsletter	Rev. Potter	for issue of 12/2
Hymn introduced in women's fellowship	Linda Coffey	12/8
Hymn introduced in men's fellowship	Jack Daniels	11/30
Materials prepared for hymn introductions	John Shaft	in office: 11/2 printed by: 11/6
Materials distributed to church school	John Shaft	11/29
Hymn introduced in adult and youth classes-Teachers		12/6 and 12/13
Materials distributed to choir directors and the organist	office	11/9
Permission request made (copyrighted hymns)	dna	dna
Hymn Printed (permission received)	dna	dna
Use hymn as service music (choir)	Jack Daniels/Chancel Choir	11/29
Choral Arrangement in worship	Penny Hendle/Children	11/22
Choral harmonization of Stanza	Jack Daniels/Chancel Choir	12/13
Other: _____		
Chorale Prelude based on hymn	Linda Coffey	11/29
Congregational Rehearsal	Jack Daniels	12/13

Sunday before Easter—something needs to be saved for Easter Sunday. Sensitivity to the ebb and flow of emotional context within the church year is of great importance. The same wisdom that tells the organist not to use full organ every week needs to be understood by the hymn management team. Sensing a need for variety and balance will accomplish much good.

Perhaps the finest compliment an administrator can receive is to have it said that one is hardly aware that administration is going on. It flows easily and gracefully. Things get done in good style. Communications are

thorough and cordial. Creativity is high.

Taken together, the three articles in this series will move managers of the congregation's hymn program once through the administrative cycle. Evaluations will reveal progress achieved, and call to mind objectives unmet or partially met. New objectives will become evident. Forms, processes, and check lists will need to be improved. Experience will reveal the need to adjust time tables. If the trip around the cycle was completed once, the next trip will be easier—like the second trip to an unfamiliar part of town.

A Hymnic Necrology: 1970-1980

Introduction

This hymnic necrology lists hymn writers and composers and hymnologists who died in 1970 or later. In addition, persons who died in early 1981 are also included.

When available, the following information is listed for each individual: full name, place of birth, date of birth, date of death, place of death, religious denomination, hymns and/or tunes in a selected group of American and Canadian hymnals, and obituary in *The Hymn*. In the case of hymnologists, one or more publications are usually listed. This list was derived from the selected hymnals and from obituaries in *The Hymn*.

This hymnic necrology was compiled by the editor's Advanced Studies in Hymnology class at New

Orleans Baptist Theological Seminary: Virginia Cross, Robert Jones, Irvin Murrell, and Terry W. York. We wish to acknowledge our indebtedness to many individuals who responded to our questions, especially to Leonard Ellinwood, Director of Dictionary of American Hymnology Project. We are also greatly indebted to various hymnal handbooks and to *British Hymn Writers and Composers: A Check-List* by Andrew J. Hayden and Robert F. Newton.

This necrology will be of use to future hymnal and hymnal handbook editors, and to those who wish to update their hymnals and hymnal handbooks. Please send any omissions and corrections to the editor at 3939 Gentilly Blvd., New Orleans, LA 70126.

Hymnal Abbreviations

AUH	<i>The Hymn Book</i> (Anglican and United Church of Canada, 1973)	HLM	<i>Hymnal and Liturgies of the Moravian Church</i> (1969)
B56	<i>Baptist Hymnal</i> (1956)	HUM	<i>The Book of Hymns</i> (United Methodist, 1964, 1966)
B75	<i>Baptist Hymnal</i> (1975)	LBW	<i>Lutheran Book of Worship</i> (1978)
BrH	<i>The Brethren Hymnal</i> (1951)	LH	<i>The Lutheran Hymnal</i> (1941)
CH	<i>The Covenant Hymnal</i> (1973)	MnH	<i>The Mennonite Hymnal</i> (1969)
CW	<i>Christian Worship: A Hymnal</i> (1953)	NCH	<i>New Catholic Hymnal</i> (1972)
EUB	<i>The Hymnal of the Evangelical United Brethren Church</i> (1957)	PH	<i>Pilgrim Hymnal</i> (United Church of Christ, 1958)
H40	<i>The Hymnal 1940</i> (1943)	PsH	<i>Psalter Hymnal and Psalter Hymnal Supplement</i> (Christian Reformed, 1976)
HCG	<i>Hymnal of the Church of God</i> (1971)	SBH	<i>Service Book and Hymnal</i> (Lutheran, 1958)
HCL	<i>Hymns of the Christian Life</i> (Christian and Missionary Alliance, 1962)	THB	<i>The Hymnbook</i> (Presbyterian, Reformed, 1955)
HCW	<i>Hymnbook for Christian Worship</i> (1970)	TrH	<i>Trinity Hymnal</i> (Orthodox Presbyterian, 1961)
HFG	<i>Hymns for the Family of God</i> (1976)	UCC	<i>The Hymnal of the United Church of Christ</i> (1974)
HFL	<i>Hymns of Faith and Life</i> (1976)	UUH	<i>Hymns for the Celebration of Life</i> (Unitarian Universalist, 1964)
HGP	<i>Hymns of Glorious Praise</i> (Assemblies of God, 1969)	W2	<i>Worship II</i> (Roman Catholic, 1975)
HLC	<i>Hymns for the Living Church</i> (1975)		

Necrology

- AABERG, JENS CHRISTIAN. (Moberg, Denmark, Nov 8, 1877—Jun 22, 1970, Minneapolis, MN) Lutheran.
Print thine image pure and holy (trans.), SBH71
That cause can neither be lost nor stayed, (trans.) HCW249
- ABE, SEIGI. (Sendai, Japan, May 18, 1890 (1891?)—1974)
MABUNE, LBW417
- ALLEN, CECIL JOHN. (Clapton, Hackney, Middlesex, Jan 25, 1886—Feb 5, 1973, Gloucestershire)
EWHURST, CH393, 458
- ARTHUR, JOHN W. (Mankato, MN, Mar 25, 1922—Aug 15, 1980, Palo Alto, CA) Lutheran
, Spirit of God, unleashed on earth, LBW387
- ATKINS, CHARLES LOUIS. (Elsinore, CA, Jun 11, 1889—Nov 1, 1974, Merrimack, NH) Congregational. Hymnologist.
The Hymn 26: 37-38 (April 1975) (includes list of articles)
- BELTZ, OLIVER SETH. (1887—Dec 16, 1978, Los Angeles, CA) Seventh-day Adventist. Hymnologist.

- The Hymn* 30: 130 (April 1979)
 Compiler of *Te Decet Laus; A Hymn-
 nal for the Musician*.
- BRISTOL, LEE HASTINGS, JR. (Brooklyn, NY, Apr 9, 1923—Aug 10, 1979, Syracuse, NY) Episcopal. *The Hymn* 30: 277 (October 1979)
 Editor: *More Hymns and Spiritual Songs*. Wrote several articles in *The Hymn*.
- BURROWES, ELIZABETH HAVENS. (Detroit, MI, Jan 13, 1885—Mar 27, 1975, Berkeley, CA) Presbyterian, later non-denominational.
 God of the ages, by whose hand, HUM206
 O God, send heralds, LBW283
- BUSZIN, WALTER GOWIN. (Milwaukee, WI, 1900—Jul 2, 1973, Omaha, NB) Lutheran. Hymnologist.
The Hymn 25: 29 (January 1974)
 Many articles and editions of church music.
- CAIN, FLORENCE. (Cicero, IN, 1881—Sep 13, 1973, Glendale, CA) Methodist. HSA hymns:
 God of truth from everlasting
 O God who made this wondrous world
- CROPPER, MARGARET BEATRICE. (Kendal, Westmoreland, England, Aug 29, 1886—Sep 27, 1980, Woodlands, Kendal)
 The glory of our King was seen, AUH450
- DAVIS, KATHERINE KENNICOTT. (St. Joseph, MO, Jun 25, 1892—Apr 20, 1980, Concord, MA) Congregationalist, Christian Scientist, Episcopalian.
 Let all things now living, LBW557
 MASSACHUSETTS, B75-321, CH448, HUM485
 SURETTE, HUM408
 WACHUSETT, CH387, HUM96
- EDGAR, MARY SUSANNAH. (Sundridge, Ontario, May 23, 1889—Sep 17, 1973, Toronto, Canada)
 God who toucest earth with beauty, AUH243, BrH355, CH75, HUM273, THB102
- EDWARDS, DEANE. (St. Paul, MN, Mar 31, 1885—Jul 3, 1970, Rye, NY) Congregationalist
The Hymn 21: 100-102 (Oct 1970)
 President of the HSA for many years.
- ELLIOT, NORMAN. (Adlington, Lancashire, England, Sep 11, 1893—Jun 13, 1973, Bristol)
 Seek ye first the kingdom, MnH200
- FINLAY, KENNETH GEORGE. (Marylebone, London, Feb 3, 1882—Apr 15, 1974, Glasgow, Scotland)
 AYRSHIRE, HUM157, 255
 FINNART, AUH493
 GARELOCHSIDE, AUH492, LBW78
 GLENFINLAS, AUG297, HUM791, MnH469
 PRAISE TO GOD, AUH200
- FRANZMANN, MARTIN HANS. (Lake City, MN, Jan 29, 1907—Cambridge, England, Mar 28, 1976) Lutheran.
 In Adam we have all been one, LBW372
 Isaiah in a vision did of old (trans), LBW528
 O God, O Lord of heaven and earth, LBW396
 O thou, who hast of the pure grace, LBW442
 Thy strong word did cleave the darkness, LBW233
 With high delight let us unite (trans.), LBW140
- GRIEB, HERBERT C. (Syracuse, NY, 1898—Aug 23, 1973, Crown Point, Maryland)
The Hymn 25: 30 (January 1974)
- HARKNESS, GEORGIA. (Harkness, NY, Apr 21, 1891—Aug 30, 1974, Claremont, CA) Methodist.
 See "The Hymns of Georgia Harkness" by Deborah Loftis, *The Hymn*

- 28: 186-191 (Oct 1977)
 God of the fertile fields, HCG230,
 HLM526, MnH360
 Hope of the world, B56-282, B75-
 364, HCB69, HCW236, HLM527,
 HUM161, LBW473, MnH295,
 SBH581, UCC229
 Tell it out with gladness, B75-275
 This is my song, HUM542
- HARLOW, SAMUEL RALPH.
 (Boston, MA, Jul 20, 1885—Aug 21,
 1972, Northampton, MA) Chris-
 tian.
 O young and fearless prophet,
 HUM173
- HARRIS, WILLIAM HENRY. (Lam-
 beth, Surrey, Mar 28, 1883—Sep 6,
 1973, Petersfield, Hampshire)
 ALBERTA, AUH270
- HOLDER, RUSSELL G. (1986—Apr
 1, 1978, Charlotte, NC) Moravian.
 Church, rejoice! (st. 2 & 3)
 HLM259
- HOPKIRK, JAMES. (Toronto,
 Canada, Sep 5, 1908—Dec 3, 1972,
 Toronto, Canada) Anglican.
 BELLWOODS, AUH275, H40-525,
 MnH88
- JEFFRIES, CHARLES. (Beckenham,
 England, 1896—Dec 10, 1972,
 Bromley, London) Anglican.
 Speak forth your word, O Father,
 AUH97
 O Lord, send forth your spirit,
 LBW392
- JOHANSEN, JOHN HENRY. (Brook-
 lyn, NY, Oct 16, 1916—Mar 5,
 1979, Ephraim, WI) Moravian.
 Hymnologist, author of *Moravian
 Hymnody* (HSA Paper XXXII, 1979)
The Hymn 30: 213 (July 1979)
- JOHNSON, E. GUSTAV. (Vase,
 Varmland, Sweden, May 21,
 1893—Nov 13, 1974, Miami, FL)
 Evangelical Covenant Church of
 America.
 Translated many Swedish hymns:
 Are you dismayed, lonely, afraid,
 CH83
- Give, O Lord, unto thy servant,
 CH408
 God, my God, in heaven above,
 CH90
 How wonderful it is, CH520
 I sing with joy and gladness, CH18
 In thy temple courts, O Father,
 CH54
 Jesus, in stillness, longing I wait,
 CH327
 Joy bells are ringing, CH143
 O mighty God, when I behold the
 wonder, CH19
 O Savior, thou who for us died,
 CH461
 O Zion, acclaim your Redeemer,
 CH118
 Praise the Lord with joyful song,
 CH73
 Savior, in thy love abiding, CH399
 Sing the glad carol of Jesus, our
 Lord, CH255
 Springs of grace are streaming,
 CH510
- JONES, RUTH CAYE. (Wilmerding,
 PA, 1902—Aug 18, 1972, Erie, PA)
 In times like these you need a
 Savior, B75-469, HGP296
- LANG, CRAIG SELLAR. (Hastings,
 New Zealand, May 13, 1891—Nov
 24, 1971, Westminster, London)
 ST. ENODOC, AUH334
 ST. KEUERNE, AUH307, H40-492
- LANIER, H. GLEN. (Dec 12, 1925—
 Sep 9, 1978, Statesville, NC) United
 Methodist.
The Hymn 29: 261 (Oct 1978)
 America, my homeland fair (*The
 Hymn*, 28: 148 [Jul 1977])
 Approximately 16 of his other
 hymn texts published by HSA.
- LEAVELL, LILIAN YARBOROUGH.
 (Jackson, MS, Jul 20, 1902—Dec 13,
 1974, New Orleans, LA) Baptist.
 We lift our hearts in songs of
 praise, B75-146
- MARLATT, EARL BOWMAN. (Col-
 umbus, IN, May 24, 1892—Jun 13,
 1976, Winchester, IN) Methodist.

- 'Are ye able?' said the Master, B56-351, HCG206, HUM413
 Spirit of life, in this new dawn, HUM462
The Hymn 47: 132-133 (Oct 1976)
- McCLELLAND, WILLIAM. (Ban-nockburn, Scotland, 1909—Jan 5, 1972, Edinburgh) Roman Catholic.
 CLONARD, AUH136
- McGUIRE, DAVID RUTHERFORD. (St. Catharines, Ontario, Jul 22, 1929—Nov 13, 1971, Richmond Hill) Anglican.
 Jesus loves me this I know (alt.), AUH123
- MICHEELSEN, HANS-FRIEDRICH. (Hennstedt, Dithmarschen, Ger-many, Jun 9, 1902—Nov 23, 1973, Glusin, Holstein)
 WIR DIENEN' HERR, LBW218
- NILES, DANIEL THAMBYRAJAH. (Ceylon, Aug 1908—Jul 17, 1970, Vellore, India) Edited *East Asia Christian Conference Hymnal*
 On a day when men were counted, AUH400, UCC103
 Praise God. Praise him, LBW529
- PAYNE, ERNEST A. (London, Eng-land, Feb 19, 1902—Jan 14, 1980, London) Baptist.
 Lord who dost give to thy church, B75-239
 Our Father God, thy name, B75-206, MnH384
- PEACEY, JOHN RAPHAEL. (Hove, Brighton, Sussex, England, Jul 16, 1896—Oct 31, 1971, Horst-Pier-point, Sussex) Anglican.
 Filled with the Spirit's power, with one accord, AUH226, LBW140
- PEERY, ROB ROY. (Saga, Japan, Jan 6, 1900—Sep 18, 1973, Dayton, OH)
The Hymn 25: 30 (Jan 1974)
 STIREWALT, CW130
 BYRD, SBH519
- PFATTEICHER, HELEN E. (Philadel-phia, PA, Aug 9, 1912—Dec 4, 1970, Philadelphia, PA) Lutheran.
 Editor, *Journal of Church Music* and
 Chairman, Papers Committee,
 HSA.
The Hymn 42: 30 (Jan 1971)
- PRICE, FRANK W. (Sinchang, Che-n, China, Feb 25, 1895—Jan 10, 1974,
 Lexington, VA) Presbyterian.
 Translated:
 Golden breaks the dawn, HCW27,
 PH486
 Jesus merciful, MnH339, THB223
 May the Holy Spirit's sword,
 MnH209
 My heart looks in faith, B75-332
 O bread of life, for all men broken,
 THB450
 Praise our Father for this Sunday,
 MnH498, THB75
 Praise our God above, PH487,
- REED, LUTHER D. (North Wales, PA, Mar 2, 1873—Apr 3, 1972,
 Philadelphia) Lutheran. Author of
The Lutheran Liturgy (1947) and
Worship (1959)
The Hymn 43: 92 (Jul 1972)
 O God of wondrous grace and
 glory, SBH353
- RILEY, CHARLES EDWARD. (Liver-pool, England, May 21, 1883—Apr
 16, 1972, Toronto, Canada)
 Anglican.
 Jesus, son of blessed Mary,
 AUH311
- RYDEN, ERNEST EDWIN. (Kansas City, MO, Sep 12, 1886—Jan 1,
 1981, Providence, RI)
 Arise, my soul, arise! (trans.),
 SBH180
 Beyond the everlasting hills,
 SBH295
 Eternal God, before thy throne we
 bend, SBH178
 How blessed is this place, O Lord,
 CH469, HUM350, LBW186,
 SBH241
 Lord as a pilgrim (trans.), CH462
 O Lord, now let your servant
 LBW339
 There are treasures for children in

- heaven (trans.), CH608
Thine own, O loving Savior,
SBH264 (st.4)
Thy holy wings, dear Savior
(trans.), CH45
The twilight shadows round me
fall, SBH233
With solemn joy we come, dear
Lord, CH524, SBH291
Your kingdom come, O Father,
LBW384
The Hymn 32: 111, 143-146 (Apr,
Jul 1981)
- SCHOLFIELD, JOHN P. (Beulah, KS,
Jul 17, 1882—Jun 2, 1972, Poplar
Bluff, MO)
I've found a friend who is all to me
(RAPTURE), B56-197, HCG285,
HGP429
- SCHULER, GEORGE STARK. (New
York, NY, Apr 18, 1882—Oct 30,
1973, Sarasota, FL)
SCHULER, B56-432, B75-290,
HGP281, HLC505
- SLATER, GORDON ARCHBOLD.
(Harrogate, England, 1896—Feb
26, 1979, Lincoln)
St. BOTOLPH, AUH120
- SMITH, ALFRED MORTON. (Jenkin-
ton, PA, May 20, 1879—Feb 26,
1971, Brigantine, PA) Episcopalian.
ASSISSI, H40-307
LABOR, H40-510
SURSUM CORDA, AUH105, H40-482,
LBW434, PH286
- SOULE, WILLIAM HENRY. (Wor-
cester, MA, Aug 8, 1890—Sep 7,
1970, Hartford, CT) Episcopal.
Member of Committee that origi-
nally planned DAH project. Wrote
essay on hymnody of Reformed
Episcopal Church and indexed
each of hymnals of Reformed
Episcopal Church for DAH project.
Editor of 1936 Hutchins' Music edi-
tion of *Episcopal Hymnal*.
The Hymn 42: 29 (Jan 1971)
- STANTON, WALTER KENDALL.
(Dauntsy, Wiltshire, Sep 29, 1981-
Jun 30, 1978)
CANNOCK, AUH194, LBW201
SHERSTON, AUH104
- STROHM, ALBERT J. (Evansville, IN,
Nov 17, 1888—Oct 1, 1971, Col-
orado Springs, CO) Episcopalian.
STEWART, H40 46
- STROM, RALPH ALVIN. (St. Paul,
MN, Oct 31, 1901—Jan 25, 1977, St.
Paul (??))
NAME OF JESUS, LBW287, SBH67
- TAYLOR, WALTER REGINALD
OXENHAM. (Portsmouth, Eng-
land, Aug 1, 1889—Nov 14, 1973,
Sevenoaks, Kent) Anglican. Mis-
sionary to China.
The bread of life for all men broken
(trans.), B75-250, HUM317
- THIMAN, ERIC HARDING.
(Ashford, Kent, England, Sep 12,
1900—Feb 13, 1975, London) Con-
gregationalist.
HOLBORN, HCW305, 323
SHERE, B75-286
STOKESAY CASTLE, AUH216
- THOMAS, EDITH LOVELL.
(Eastford, CN, Sep 11, 1878—Mar
16, 1970, Claremont, CA) Method-
ist. Editor of children's hymn col-
lections.
The Hymn 21: 95-96 (Jul 1970)
- TURNER, NANCY BIRD. (Boydton,
VA, Jul 29, 1880—Sep 5, 1971,
Alexandria, VA) Episcopalian.
The Hymn 31 (Jan 1972)
Above the world the winter stars
All the world is God's world
Always earth is very fair
Men go out from the places where
they dwelled
Still there is Bethlehem
- WATERS, MOIR A. J. (Ujjain, Central
India, Jan 15, 1900—Jan 15, 1980,
London, Ontario) United Church
of Canada.
The Hymn 31: 209 (Jul 1980)
Herald! Sound the note of judge-
ment, AUH103, LBW556

WATTERS, PHILIP SIDNEY. (Dobbs Ferry, NY, Feb 4, 1980—Sep 23, 1972, Heath Village, Hackettstown, NJ) Methodist. Hymnologist. Worked on 1935 *Methodist Hymnal*. Leader in HSA.

The Hymn 24: 15-16 (Jan 1973)

WHITEHEAD, ALFRED ERNEST. (Peterborough, England, Jul 10, 1887—Apr 1, 1974, Amherst, Nova Scotia, Canada) Anglican.

CHICHESTER H40-429

WISBECH, AUH17

WIANT, BLISS. (Dalton, OH, Feb 1, 1895—Oct 1, 1975, Delaware, OH) Methodist missionary to China who worked on the Chinese *Hymns of Universal Praise* (Shanghai, 1936).

The Hymn 27: 94 (Jul 1976)

Holy Father, thou, thee we worship now, AUH61

Rise to greet the sun (trans.), HUM490

Stars of ice, wheel of moonlight

bright (trans.), AUH 413

CHINESE CAROL, AUH413

WILLIAMS, DAVID McKINLEY. (Carnavonshire, Wales, Feb 20, 1887—May 13, 1978, Oakland, CA) Episcopalian.

The Hymn 49: 178 (Jul 1978)

ANNUNCIATION, H40-317

CANTICUM REFECTIONIS, H40-206

CHRISTUS REX, H40-543

GEORGETOWN, H40-437

MALABAR, H40-201

NON NOBIS DOMINE, H40-503

WOLFE, IRVING. (Cedar Rapids, IA, May 4, 1903—July 31, 1977, Nashville, TN) Disciples of Christ.

REYNOLDS BH75-248

YOUNG, LOIS HORTON. (Hamburg, NY, Apr 2, 1911—Feb 13, 1981, Baltimore, MD) United Methodist.

The Hymn 32: 113 (Apr 1981)

Christian men, arise and give, B75-141

Hymns in Periodical Literature

David W. Music



David W. Music is a music faculty member of California Baptist College, Riverside. His extensive research in early American hymnody has resulted in articles in several journals, including *The Hymn*. His hymn tune FAXON appeared in our July issue. This is the last of Dr. Music's four Hymns in Periodical Literature columns.

Alec Wyton, "Hymns—Theology, Literature, and Music." *National Association of Episcopal Schools Newsletter*, February 1981, 40-53.

The author, a member of the Standing Commission on Church Music of the Episcopal Church, examines the *Hymnal* 1940 from the perspective of one who is directly involved with the revision of that book. The textual and musical qualities of the hymnal are pointed out, as are some shortcom-

ings for American congregations of the 1980s. "New" musical styles in hymnody are illustrated by references to *Ecumenical Praise*.

J. Vincent Higginson, "A Benjamin Carr Anniversary." *Sacred Music*, Winter 1980, 11-14.

Benjamin Carr was an important performer, composer, and music publisher in early 19th-century America. This article presents some little-

known biographical details on Carr's life, particularly as it relates to his service in two Roman Catholic churches of Philadelphia.

William J. Rauch, "Hymns for the Year." *Church Management*, May-June 1981, 10-31.

This is a listing of suitable hymns co-ordinated with the ecumenical lectionary readings for each Sunday from August 2, 1981 through July 25, 1982.

Irene Jackson-Brown, "Developments in Black Gospel Performance and Scholarship." *Black Music Research Newsletter*, Spring 1981, 6-8.

The author presents a useful summary of current performing mediums and scholarship on black gospel music. Particularly helpful is a list of dissertations, theses, books, and articles which deal with some aspect of black religious music.

Terry Yount, "Orthodox Presbyterian Hymnody." *The American Organist*, May 1981, 29.

The official hymnal of the Orthodox Presbyterian Church is the *Trinity Hymnal* of 1961, though more informal collections also appear in the sanctuary. The author notes that, while music is considered an important facet of worship in Orthodox Presbyterianism, development of a comprehensive church music program is not a priority item.

Hedda Durnbaugh, "Hymnody in the Church of the Brethren." *The American Organist*, June 1981, 20.

A historical survey of Brethren hymnals and hymnic activities from 1720 to the present.

Robert E. Shafer, "'Passion Chorale' in Bach's Works." *The American*

Organist, June 1981, 34-36.

A summary account of Bach's settings of the famous "Passion Chorale."

"Cover Story: 'The McCutchan Collection.'" *Creator*, March 1981, 10, 49.

In 1957 Dr. Robert Guy McCutchan donated his 3800-volume hymnological library to the Honnold Library of The Claremont Colleges in Southern California (see *The Hymn*, April 1979, p. 103). The cover of this issue of *Creator* features several books from this collection and the accompanying article describes briefly the collection and Dr. McCutchan's work in hymnology.

Mark Thallander, "Hymnology: Using the 'Real' Music of the Church." *Creator*, March 1981, 40-49.

A brief historical survey of hymnody introduces this article, which points out familiar hymns from each of the periods and styles discussed. The second section of the article presents philosophical and practical approaches to hymn singing. Incidentally, this issue of *Creator* also contains an informative article about the Hymn Society of America.

Janice H. Stapleton, "Hymn of the Month." *Moravian Music Journal*, Spring 1981, 9-10; Summer 1981, 34.

This recently introduced feature of the *Moravian Music Journal* (formerly *The Moravian Music Foundation Bulletin*) suggests a special hymn for use in each of the months covered by the quarterly issue. Brief biographical notices of the authors/composers are included, as well as information about the hymns themselves. The two issues reviewed here touch upon hymns by John Newton. The Spring 1981 issue also includes "Hymnological Notes" on the hymnody of the

Wanyakyusa and Wandali tribes of Africa.

David Music, "The First American Baptist Tunebook." *Foundations* 23 (July-September 1980): 267-273.

The first tunebook published specifically for Baptist churches in America was Samuel Holyoke's *The Christian Harmonist* (Salem, MA, 1804). The article presents a study of the tunes used by Baptists before 1804, a biographical sketch of Holyoke, and an examination of the contents of *The Christian Harmony*.

David Smart and Cynthia Scott, "Teaching With Music." *Moody Monthly*, July/August 1981, 36-37.

Music should play a very important part in the Christian education of children but it is important that the children understand the songs they sing. The article points out several pitfalls to avoid when choosing and using hymns with children. Several methods and types of hymns are suggested for the effective use of hymns as teaching tools.

Pedalpoint is a new magazine for church pianists and organists pub-

lished by the Church Music Department of the Southern Baptist Sunday School Board. Each issue is to contain service music for keyboard as well as articles of interest to church pianists and organists. The first issue (October-December 1981) includes the following articles of hymnological interest:

Ronald E. Boud, "Congregational Accompaniment: Improvising Piano Countermelodies," 6.

This is the first in a series of articles on improvising piano countermelodies during hymn singing. The author notes that the most effective and inspiring type of countermelody is that played in double octaves. Several examples of hymn countermelodies are pointed out in various hymn arrangements found in this issue.

Alice Jordan, "The Hymn: Door to Adventure," 31.

Several methods for making hymn singing exciting by variations in the organ accompaniment are noted. The goal of the organist should be to make hymn singing the "pinnacle of corporate worship."

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Sing of a God in majestic divinity

12 10 12 10

1. Sing of a God in majestic divinity
Seeding the heavens with numberless stars,
Forming our dust and our dreams of infinity,
God of our genes and the judge of our wars.

2. Sing of a child who was cradled so tenderly,
Sing of a boyhood by Galilee's lake;
Sing of a cross and a Saviour who wondrously
Suffered and died for humanity's sake.

3. Sing of a spirit who daily addresses us,
Lives in our sciences, nature, and arts;
Moving through all of creation and blessing us,
Guiding our minds and engaging our hearts.

4. Sing of this God who in glory and mystery
Chooses to lie in humanity's womb,
Enters the prison and pain of our history
Rises triumphant and opens the tomb.

Herbert O'Driscoll, January 1980

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Lord when I stand, no path before me clear

10 10 10 10

1. Lord, when I stand, no path before me clear,
When every prayer seems prisoner of my pain,
Come with a gentleness which calms my fear,
Lord of my helplessness, my victory gain.
2. When all my prayers no answer seem to bring,
And there is silence in my deepest soul,
When in the wilderness I find no spring,
Lord of the desert places, keep me whole.
3. When the dark lord of loneliness prevails,
And, all defeated, joy and friendship die,
Come, be my joy, such love that never fails,
Pierce the self pity of my shadowed sky.
4. When as did Thomas I presume thee dead,
Feeling and faith itself within me cold,
Freshen my lips with wine, my soul with bread,
Banish my poverty with heaven's gold.

Herbert O'Driscoll, Bolzano, Italy, 1980

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An Uneasy Carol

11 10 11 10

We come uneasy, Lord, this festive season,
afraid that all may be just as before;
so hallow, help us use, each restive reason
that makes us want to see through tale and lore

We come uneasy, longing to be able
to look beyond the symbols and the signs,
to find behind our carols and the Bible
the living Word, as read between the lines.

We come uneasy, asking for your leading
to take our distance from the manger-scene,
and go into our mainstreets for our reading
of all that can in people's eyes be seen.

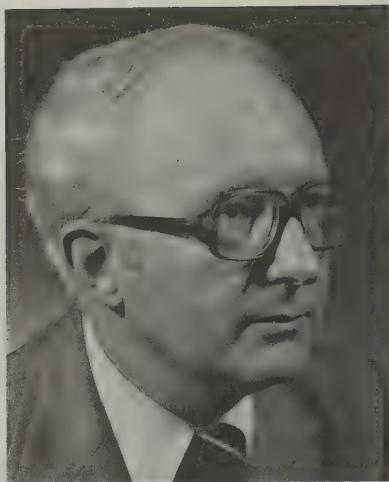
We welcome you, uneasy at your coming,
but reassured that you have come to stay,
to bind together your and our becoming
a sign of hope, a light to save the day.

Then free us from traditions that diminish
the glory of your Christmas to a farce.
Make good our will, from yearly start to finish,
to "see this thing that (daily) comes to pass."

Fred Kaan, 1981

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Herbert O'Driscoll



Fred Kaan

Herbert O'Driscoll is Dean of Christ Church Cathedral, Vancouver, British Columbia, Canada. Born in Cork, Ireland on October 17, 1928, he studied at the University of Trinity College, Dublin. He was ordained an Anglican priest in 1953 and from 1954 to 1957 was a staff member at Christ Church Cathedral, Ottawa. After serving as a chaplain in the Royal Canadian Navy from 1957 to 1960, he was rector of two successive parishes in Ottawa before his present appointment in 1968.

Dean O'Driscoll is author of four books: *The Unshakable Kingdom*, *For All Seasons*, *A Certain Life*, and *Alleluia*. His scripts for radio and television have included the Canadian Broadcasting Corporation television scripts on Thomas Becket, Thomas Merton, and Dietrich Bonhoeffer. His hymns have appeared in hymnals of Canada, Great Britain, France, Australia/New Zealand, and in *The Hymn*.

Earlier this year Herbert O'Driscoll received the Doctor of Divinity (Honoris Causa) from the Vancouver School of Theology.

Fred Kaan was born in Holland on July 27, 1929. At about the age of 20 he left Holland for England, studying for the ministry at Western College, Bristol, then serving in Congregational churches in South Wales and at Plymouth. While a pastor he began writing hymns to fill in gaps in the hymnal to fit local needs. His hymns appeared in a full music edition in 1971, entitled *Pilgrim Praise* (Stainer & Bell).

In 1968 he became Secretary to the International Congregational Council at Geneva, and in 1970 Secretary of the Department of Cooperation and Witness of the World Alliance of Reformed Churches at Geneva.

He returned to England in 1978 to become the Moderator of the West Midland Province of the United Reformed Church. In 1978 he was also awarded an honorary doctorate by the Debrecen Academy in Hungary.

"An Interview with Fred Kaan" appeared in the October 1980 issue of *The Hymn*. This new hymn is one of the few he has written in recent years.

Hymnic News

NEH Grants Awarded for Two Hymn Projects

Grants from the National Endowment for the Humanities have been awarded for two hymn-related projects, one in Alabama and one in North Carolina.

The Alabama project is the production of a 30-minute documentary about Sacred Harp singing. This project, awarded to Jean Albright through the University of Montevallo and the Committee for the Humanities in Alabama, will include not only the music, but also comments by the singers and song leaders, and by music scholars. Traditional Sacred Harp singing is being filmed at a number of locations in Alabama, including a memorial day singing at a rural church in Northeast Alabama's mountain country, a birthday singing, a black church singing in South Alabama, and the 1981 National Sacred Harp Singing Convention at Samford University. Further information about the documentary can be secured from John Van Valkenburg, Office of Development, St. 301, University of Montevallo, Montevallo, AL 35115.

The North Carolina project is an edition of choral settings of folk hymns in shape-note tunebooks, awarded to Daniel Patterson of the University of North Carolina at Chapel Hill. The nucleus of the tunebooks is the Annabel Morris Buchanon Collection, to which the UNC library has added other imprints and photocopies of rare

items. The grant will support preparation of files showing the complete printing history of each musical setting of folk hymns in 19th-century tunebooks. The files will serve as the basis of the projected edition. They will also establish the contributions of individual tunebook composers, show denominational and regional repertoires, and reveal the evolution of American religious folk song across the decades of the 19th century.

British Methodist Hymnal Being Revised

Martin J. Ellis

(Martin J. Ellis is a Methodist church musician and school music teacher in Taunton, Somerset, England who is a member of the Methodist Hymnal Revision Committee.)

The British Methodist Church has been using their present *Methodist Hymn Book* for nearly 50 years. In 1969 the Methodist Publishing House produced an interim supplement *Hymns and Songs* numbering 103 titles. This came before the "Hymn Explosion" of the 1970s and it was felt in 1978 that the time had come for a new comprehensive book. Doctrinally British Methodism was influenced by German Protestantism, the Wesley brothers being greatly influenced by the Moravian Pietists. Methodist doctrine for the British Church is couched in the hymns of Charles Wesley.

The doctrinal distinctiveness caused problems because the work began after the 1979 conference was shared between Methodists, United Reform-

ed, Congregational Federation, Churches of Christ, and Baptists in an effort to produce a hymnbook for the Free Churches of the land. This joint effort is connected with covenanting towards unity in the churches of Great Britain. Due to a misunderstanding over theological and governmental aspects of British Methodism—particularly the large Wesleyan hymn emphasis—the URC withdrew. It is still hoped to produce a book which will be used beyond Methodist boundaries. The number of selections in the hymnal will be 800, 175 or so of which will be by the Wesley brothers. There are to be three main divisions in the book, the second of which, a section on the social gospel seen in contemporary guise, will be unique among British hymnbooks. The publication date expected at present is December 1983.

Westminster Abbey "Come and Sing" 1981

Alan Luff

(Alan Luff is Precentor of Westminster Abbey and Secretary of the Hymn Society of Great Britain and Ireland.)

Westminster Abbey, once again this year, has staged "Come and Sing" on four Wednesdays in May. The pattern of these events is now well established and a number of schools taking part are familiar visitors.

Unlike recent years, there has been no new publication to investigate and celebrate but such has been the intensity of the activity over the last ten or twelve years it seemed good to look back for three sessions over the achievements of that time. On May 6th the Rev. Caryl Micklem, with Faringtons School Choir, looked at the

way the Gospel in the world is now treated in our hymns. Tonbridge School provided the choir for the session in which I looked at recent hymns for Church festivals and seasons. Canon Alan Dunstan, with Godolphin and Latymer School and St. Paul's School, examined the new richness of hymns for Holy Communion.

One very notable half centenary falls this year and that is of the enlarged version of *Songs of Praise*. This book has received much praise and much criticism and John Wilson, with the Choir from Charterhouse, helped us to put the book in perspective and to see what we really owe to its far-sighted editors.

It is clear from the attendance that there is no slackening of interest in either hymns or our "Come and Sing" sessions.

Jahrbuch Seeks English Language Subscribers

For more than two decades much of the hymnological scholarship of non-English speaking Europe has been published in the *Jahrbuch für Liturgik und Hymnologie* (Yearbook for Liturgy and Hymnology). Although the *Jahrbuch* has in the main used German, occasionally articles or summaries have appeared in English.

During the IAH business meeting on August 29 at Oxford it was announced that if the *Jahrbuch* obtained a significant number of additional English-speaking subscribers (about 50 more), articles in English would be published more often and English summaries of articles would be provided. The *Jahrbuch* is particularly of interest to libraries of theological seminaries, to institutions offering graduate work in

church music or musicology, to schools of denominations of German and Scandinavian background, and to hymnologists, especially those interested in the chorale. Members of the IAH (International Fellowship for Research in Hymnology) can purchase the *Jahrbuch* at a discount.

For information on the *Jahrbuch*, write Johannes Stauda Verlag, Kassel, Federal Republic of Germany.

5. Continuing the tradition of *News of Liturgy* with a slot for "Laughter in Hymnody."

The editor of *News of Hymnody*, the Rev. Robin A. Leaver, is an Anglican clergyman and hymnologist whose work is well known through the pages of *The Hymn*. An airmail subscription to *News of Hymnody* costs \$2.75. Order from Grove Books, Bramcote, Notts., NG9 3DS, England.

Hymn News Quarterly Begins

In January 1982 a new British quarterly, *News of Hymnody* will be launched. Sponsored by the SPCK, *News of Hymnody*, like *News of Liturgy*, will be a newsletter for the general hymn-user who wants to be kept up to date of what is happening in hymnody. According to information from the publisher, *News of Hymnody* will have the following aims:

1. Reviewing as close to publication date as is practically possible, hymn books and related literature—not only from the main publishers but also from the smaller ones as well as privately printed collections.
2. Initiating and pursuing various debates which are pressing, interesting, or controversial. For example, in the early issues we hope to take up the whole complicated area of copyright and the question of updating traditional texts—should it be done at all? If so how radical/conservative? And what about sexist language?
3. Drawing the attention of a wider public to the work and publications of various hymn societies.
4. Publishing suitable hymn texts.

Brief News Notes

A new hymn-tune competition has been announced by the Southwest Jersey Chapter, American Guild of Organists. The competition judge is Erik Routley of Westminster Choir College. The deadline for entries is January 15, 1982. For a copy of the rules of this hymn-tune competition, send a self-addressed stamped envelope to Albert F. Robinson, Dean, Southwest Jersey Chapter, AGO, 12 Kings Highway East, Haddonfield, NJ 08033.

Two biographies of gospel hymn writers have recently been reprinted: *Fanny Crosby's Story* (1915; original title: *Fanny Crosby's Story of Ninety-Four Years*) by S. Trevena Jackson and *Sankey Still Sings* (1947) by Charles S. Ludwig. Both are available from the publisher, Baker Book House, Grand Rapids, MI 49506.

Fred Bock, editor of the *Hymns for the Family of God* (Paragon, 1976), reports that this interdenominational hymnal has sold more than one million copies. This hymnal has been most popular among Baptist, Church of God, and Presbyterian congregations, but has also been used by Episcopalians, Lutherans, and even some Roman Catholics. The publisher is now working on a children's hymnal to be released in 1982, to be entitled *Hymns for the Children of God*.

Reviews

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Easter Choral Music Based on Hymn Tunes

Reviewed by Carl Schalk, Concordia College, River Forest, Illinois.

Edited by Paul Westermeyer, Elmhurst (Illinois) College.

The following reviews of Easter choral music based on hymn tunes represent a wide variety of styles and sources of tunes—from the ancient church to early America to more recent material. Not all of these choral settings will be equally useful to every parish situation or to every choir. Their effective use will depend much on the imagination and ingenuity of the choirmaster. But they are all worth looking at.

Some are very recent, others have been around for a number of years. If you have already found some of these settings useful, these reviews may just reinforce your experience. If you have overlooked them, they may be the occasion for a second look.

Alleluia. Old German Melody. Arranged by Roger Wagner. Lawson-Gould Music Publishers, Inc. No. 558. 1954. \$.75.

This setting of the German tune LASST UNS ERFREUEN is for seven-part mixed choir throughout, a factor which will preclude its use by most church choirs. The first stanza is set in E flat, the final two stanzas in A flat. There is a good deal of humming and "oo-ing" by various parts of the choir, and the setting was undoubtedly originally made for use with the chorale with which the arranger is associated. The SSATTBB division throughout makes this setting effective

in its own way, but not too practical for many choirs.

With Joy We Come. by Richard Gore. Chantry Music Press, Inc. 1968. No price.

A simple arrangement for unison and two-part (men, women) choir with organ accompaniment. Based on the tune MIT FREUDEN ZART with an English translation by Gore, this piece is beautifully printed and engraved, characteristic of almost all Chantry products. If your congregation is unfamiliar with this tune, use this anthem as a way of introducing it. Simple and effective.

Christ the Lord is Risen Today. Vacav Nelhybel. For SATB Choir, Brass, Organ, and optional Timpani. Hope Publishing Company. F 960. 1980. \$5.00.

A brilliant setting of Charles Wesley's text. The use of the brass instruments cause this setting to rise above many others of similar type. Of the four stanzas, the first and last could be used with congregational singing of the tune, the middle two stanzas with choir alone. The choir parts are simple as is the organ part, the chief interest lying in the most effective use of the brass instruments. Will undoubtedly find a place in the repertoire of many choirs.

His Spirit Leads On (Easter Carol). Lloyd Pfautsch. For four-part chorus of mixed voices with brass (or organ) and percussion accompaniment. Lawson-Gould Music Publishers, Inc. 1976. No. 51972. No price.

A rhythmically rollicking setting, occasionally quoting from the ancient Easter carol *Christ ist erstanden*. Pfautsch's use of brass and tambourine and finger cymbals give a rhythmic drive and verve often lacking in the Easter season music which pours forth year after year from the presses of publishers. The choir parts are not difficult, nor are the brass and percussion parts. Worth a serious look.

Hymns for the Easter Season. Arranged by Herbert Colvin. For Congregation with descant. Word Music Incorporated. CS-2997. 1980. \$6.00.

Arrangements of "Christ the Lord is risen today," "Crown him with many crowns," and "O worship the King." These three arrangements provide choir descants and varied organ accompaniments for the final stanza of each of these Easter tunes

and texts. The modulations up a half-step for each final stanza, with the penultimate chord on the dominant before the congregation's entry for the last stanza may strike many as a bit much; but the descants are effective, and these arrangements will find a useful place in the repertoire of many choirs.

Jerusalem, My Happy Home. TTBB a cappella. Arranged by Henry Gerike. Mark Foster Music Company, MF 1002. 1977. \$4.00.

A very simple, yet strikingly beautiful setting of *Land of Rest* in which the setting does not get in the way of the melody. The five stanzas are set as follows: unison, two-part, two stanzas in four parts, and the final stanza rising in pitch to the key a fourth above the original. There is not a choir of male voices which will not enjoy this setting again and again.

The Day of Resurrection, Alleluia. For four-part chorus of mixed voices, with organ and (optional) trumpet. Setting by S. Drummond Wolff. Lawson-Gould Music Publishers, Inc. 1967. No. 51315. \$3.50.

A setting of three stanzas of the tune WIE LIEBLICH IST DER MAIEN using the Easter text of John of Damascus translated by John Mason Neale. A part for the optional trumpet (in B flat) is thoughtfully provided, although the part is included in small notes in the accompaniment where a trumpet is not available. The setting is vintage Wolff complete with the modulations which have come to be a standard part of his music. An "oldie" but "goodie" in barnburner style which will manage to keep everybody (choir, organist, trumpeter, and congregation) happy.

Christ Is Risen / Christ Is Born. H. S. Rees. Setting by Leonard Van Camp. For full chorus of Mixed Voices with optional piano, brass choir and/or organ. Lawson-Gould Music Publishers, Inc. 1978. No. 52006. \$.60.

Leonard Van Camp, whose editions of early American choral music brought a particular flavor to the celebration of America's bicentennial a few years ago, has set an Easter text by Samuel Medley (1783—1799) from J. Dobell's *New Selection* (1806) to a tune NEW HOSANNA by H. S. Rees. The spirit of this setting reflects much of vigor and vitality of early American song. The imaginative scoring for two trumpets, two horns, two trombones, and tuba (parts which are available separately from the publisher) would add immeasurably to the effect. The brass setting could well be used alone. For a return to those "thrilling days of yesteryear" you might want to examine this one.

Jubilate Deo. A Collection of Easy Hymn Anthems for SAB Choir. Richard Gieseke. Concordia Publishing House 97-5613. \$2.35.

This collection includes seven unison and mixed choir (SAB) anthems based on hymns from throughout the church year, three of which are directly related to the Easter season. At less than \$.35 per anthem this collection is a real bargain. The various stanzas are set for unison, two-part, and three-part choir and are easily in reach of most choirs, especially those with fewer male voices. Written in a mildly contemporary style, these anthems are the product of a composer who knows the strengths of smaller ensembles. The organ part is simple, yet effective. The tunes set (WITTENBERG NEW, CAITHNESS, GOTT SEI

GELOBET, FORTUNATUS NEW, DONATA, VREUCHTEN, and MIT FREUDEN ZART) represent a broad range of styles and periods. One setting (WITTENBERG NEW) employs an optional trumpet descant for which a part is provided. A basic collection for choirs of modest resources.

Now Let the Heavens Be Joyful. Setting by Donald Rotermund. SSA and Organ. Concordia Publishing House. 1980. 98-2486. \$.75.

An easy setting with optional voicing of TTB or SAB of John Damascus text set to the PROVENÇAL CAROL tune. The organ part lies well under the hands and is to be played on the manuals. The three-part stanzas are easily learned. A fine addition to the Easter repertoire for many choirs.

Now the Green Blade Rises. Setting by Donald Rotermund. For SS (SA) and Orff Instruments (Optional flutes, oboes, violins, etc.) Concordia Publishing House. 1980. 98-2499. \$.85.

This setting of the French carol tune NOËL NOUVELET is presented with imagination and the possibility of using a wide variety of melody instruments that one is likely to find in the average parish. An optional vocal or instrumental ostinato on CHRIST IST ERSTANDEN is a striking "symbolic link with the ancient church" and adds significantly to this charming setting. The second voice part is easily within the possibility of use by beginning choirs.

O Sons and Daughters of the King. Setting by Thomas R. Pierce. SAB (SATB) and organ. Concordia Publishing House. 1980. No. 98-2497. \$.75.

A rather straightforward setting of O FILLII ET FILIAE. Stanza one—unison

with organ; stanza two—SA—with organ; stanza three—a cappella; stanza either for SAB or SATB; final stanza—unison with organ and vocal descant. The congregation could possibly join in the opening and closing stanzas. Simple, practical, and useful.

The Morning Trumpet. Arranged by Michael Richardson. TTBB, unaccompanied. Mark Foster Music Company. MF 1004. \$.50.

A spirited setting for male voices of a tune from *The Original Sacred Harp* with words by John Leland. With a good deal in unison and with the vocal lines easily sung, this setting of a tune from the earlier history of America should be well received by many choirs. The final stanza moves to a tonal center a minor third higher. A simple yet effective piece.

Two Easter Carols. for two equal voices. Gerhard Krapf. Hope Publishing Company. A 481. \$.30.

Two very effective, yet simple, settings for two equal voices of the tunes GELOBT SEI GOTT and SONNE DER GERECHTIGKEIT. Both could be sung by two groups of male or female voices, or by two solo voices. These settings would be especially useful for hymn alternation between congregation and choir. Imaginatively divided among male, female, solo, and children's voices they also make effective and useful settings for choir alone. Choirs with more modest resources (as well as more proficient choirs) might well give these pieces serious consideration. They can help many choirs grow beyond the more traditional four-part anthem fare so often heard. Simple, effective material for helping choirs grow into singing more polyphonic material.

* * *

The Shaker Spiritual by Daniel W. Patterson. 1979. 562p. Princeton University Press, Princeton, NJ 08540. \$65.00.

Incorporating nearly 20 years of in-depth research, *The Shaker Spiritual* is truly a monumental work of scholarship. Within its pages are found a wealth of material on Shaker music, including 64 black and white illustrations, six tables, seven diagrams and 366 Shaker tunes—all handsomely reproduced by William Clowes & Sons Ltd. of London, England.

Still more treasures await the reader at the back of the book, where there are the following informative listings: extensive notes on most of the songs (and their variants), a comprehensive checklist of nearly 800 Shaker song manuscripts, credits and sources for the illustrations, detailed notes to the text, and three useful indexes: Persons and Subjects, First Lines and Titles, and Non-Shaker Songs Cited.

With all of this wealth of material, the author still manages to keep his descriptions lively and at the same time very informative. In comparison to the two other available books on Shaker music (by Edward Deming Andrews and Harold E. Cook), Patterson truthfully states that his collection is "a better representation of Shaker song than those of Andrews and Cook, which grossly over-emphasized the Gift Songs of the years 1837 to 1850."

Following the Preface are four extremely revealing chapters on the background and development of Shaker spirituals, including their roots in Anglo-American folk song. The chapter on music notation is especially useful, with appropriate illustrations from manuscript songbooks showing the various types

of notations (especially "letteral" and shape-note) used by the Shakers.

The major portion of the book is devoted to the 366 Shaker tunes, divided into 12 distinct yet sometimes overlapping genres. Perhaps the best example of this overlapping is the most famous of all Shaker songs, "Simple Gifts." In the book it is classified as a "Gift Song." Yet the author points out that the Shaker song manuscripts most often identify it as a "Quick Dance." Since it was obviously intended to be sung for dancing, why not include it under Laboring Songs of the Middle Period (Chapter IX) instead? In fact, a cross-referencing of such songs with overlapping genres would have been a useful addition to the book.

The descriptions that precede each song sometimes appear to have little to do with that particular song. But to have left out such fascinating accounts of the inspirational nature of Shaker life would have been a great loss, for they provide important insights on how they felt about music being part of their existence.

Of particular interest to hymnologists are Parts IV and V, which discuss ballad and folk hymnody of the Shakers. The seven ballad hymns and 31 folk hymns represent a good sampling of these strongly written texts and tunes. For example, in "The Humble Heart" (p. 179-80), which Patterson claims is the "most beautiful of Shaker hymns," each stanza other than the first one, ends with the line: "The humble heart is mine." Certainly no stronger statement about the Shaker belief in simple humility could be made. As was frequently the custom with Shaker spirituals, the text to "The Humble Heart" was written by a woman (Eunice Wyeth), while the tune was composed by a man (Thomas Ham-

mond, Jr.). Both were members of the Shaker community at Harvard, Massachusetts. Other hymns are scattered through Part XIII, near the end of the book. These represent the period from about 1850 to about 1870.

Other genres included besides hymns are: solemn songs, extra songs, occasional songs, gift songs, anthems, and laboring or dance songs. Interspersed between some of the dance songs are seven diagrams which show some of the more common dance formations used by the Shakers during their worship service. Complementing these diagrams are black and white photographs of Shakers dancing as interpreted (often inaccurately) by 19th century artists and magazine illustrators.

In brief then, this book is the most complete account of Shaker music—roughly from 1780 to 1870—yet published. The book has been named a winner in the ASCAP-Deems Taylor Award competition for excellence in music research. It certainly deserves such an accolade and is well worth the expensive investment.

Roger L. Hall

Old Stoughton Musical Society
Stoughton, Massachusetts

Partners in Praise. Words edited by Fred Pratt Green and Bernard Braley; music edited by Allen Percival and T. Brian Coleman. 1979. Stainer & Bell Ltd. and Chester House Publications on behalf of The Methodist Church Division of Education and Youth, England. Full music edition £5-50.

It is axiomatic that young people today are less amenable to authority than preceding generations. In terms of Christian worship this means that you have to keep them interested; the parental command "Be quiet!" just

will not work. Couple this problem with greater wealth and taste for leisure pursuits in all strata of British society, and traditional patterns of "What to do with the children" have to be thrown out of the window.

Partners in Praise is an imaginative approach to the opportunities for hymnody "when young and old come to church together." It is an attempt to provide a selection for use when the worship event is not "an occasion for adults with children looking on, or for children with adults on the sideline." It is aimed at what, in Britain, we call a "Family Service," which may be a Eucharist or not.

The General Editors give this piece of advice on how to make the best use of the book: "Avoid using only those hymns you like best. Others with different tastes will be at worship too. We all grow by using that which does not immediately appeal." As the first hymn in *Partners in Praise* exhorts:

There are songs for us all to sing —
Sing them loud and clear. . . .

(Words by F. Pratt Green; tune by T. Brian Coleman.)

The 177 hymns are set out in five sections: Approach to Worship; The Lord Jesus Christ and our Discipleship; Promise and Fulfilment. They draw extensively on the hymnody of the past 15 years, as represented in the supplements to the major British hymnbooks, much of which is now well-known to English speaking congregations throughout the world. Major contributions come from the pens of Fred Pratt Green, Fred Kaan, Timothy Dudley-Smith, Cyril Ham-bly, and Bernard Braley. The last named has been active in music pub-

lishing and as a resource-person for Methodist worship for a long time. Now he enters the field of hymn-writing with a slightly self-conscious contemporaneity. The effect of hard-hitting modern language is lessened by the use of may tired phrases from yesterday. Economy of words can produce a style that only makes comprehension harder. "Christ's careful watching brief" mixes unhappily with his "Lordship" in 13.

Contemporary phraseology and strength of purpose are better served by some of the more experienced authors included in *Partners in Praise*. But will Erik Routley's fine hymn "All who love and serve your city" (159) at last settle to one tune? And is that going to be Allen Percival's CITY? Perhaps it is the craftsmanship of the words that has produced a tune with more shape and singability than others of Mr. Percival's in the collection.

Partners in Praise fills a vast gap in material available for family worship. It does not claim to draw extensively on what is being sung by young people in British schools, but it could well establish a sound tradition of its own which will grow within the churches over the years. And its wide-ranging indices of themes and subjects, and recommended hymns from standard books, should ensure an excellently balanced diet for those congregations who adopt it.

Geoffrey Wrayford
St. John's Vicarage
Frome, Somerset
England

April Issue Correction

In your April issue on page 83 please correct the sentence on lines 4 and 5 to read: Unmetered texts may be hard to our ears to accept.

Copyright Corrections

In your July issue, please indicate that the hymn text on page 168, "Gentle Mary laid her child," is copyrighted ©1956, 1958 (International Copyright Secured) by Gordon V. Thompson Limited, Toronto. Used by permission of Carl Fischer, Inc. New York. Agents on behalf of Alta Lind Cook and Gordon V. Thompson Ltd. Permission to reprint this text must be secured from Carl Fisher or Gordon V. Thompson Limited. Our apologies to the copyright owner and our appreciation to William J. Reynolds for bringing this oversight to our attention. In the same issue, the tunes WOODBRIDGE (168), FAXON (170) and ABBA (171) should bear the copyright notice: ©1981 Hymn Society of America. Reprint permission for HSA copyrighted hymns must be secured from the Hope Publishing Company, Carol Stream, IL 60187 (312-665-3200).

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